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ABSTRACT

The manual describes the value and processes of music and dance improvisation with disabled students. The experiential nature of improvisation is said to allow the student to explore choices and alternatives. Teachers are given general guidelines, including to be prepared to try anything, to be positive and enthusiastic, and to give constructive criticisms. The roles of students and assistants in the improvisations are briefly addressed, as are the space, class configurations, time, props, and music. Procedures for creating lesson plans are reviewed, and the elements of dance (space, time, shape, energy, and awareness) are explained. A discussion of warmups is followed by 10 sample lesson plans that deal with such aspects as space and volume, movement qualities, and composition. Specific strategies are offered for teaching students with cerebral palsy, emotional disabilities, hearing impairments, learning disabilities, physical orthopedic disabilities, mental retardation, and visual impairments. A bibliography including records, films, and resource organizations is appended. (CL)

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whistlestopping.

HOW TO CREATE A DANCE & MUSIC EXPERIENCE FOR THE DISABLED

by
DEBBIE GILBERT
&
JOANNE PETROFF

*

whistlestop
improvisational
dance company

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WHISTLESTOPPING:
How To Create A Music & Dance
Experience For The Disabled

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of Whistlestop Improvisational
Dance Company, Seattle, WA

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TO the dancers, musicians, managers, and students who have worked with us on programs for special populations --

Whistlestop vets Norton Ashby, Laura Easterwood, Ed Groff, Krista Harris, Bob Wilson, Ed Hartman, Mark Filler

Whistlestop biz Carol Skyrm and Susie Weiss

Maryanne O'Rourke and the UCPRC residents: Andy, Barb, Bev, Billy, Carolyn, Gregg, Janice, John, Mark, Mike, Peter, Richard, Rikki, Ron, Terri, Tim, and Valerie.

PREFACE: The Company

In 1976, several dancers began playing, working and creating together. As the Whistlestop Improvisational Dance Company, we explored all the ways we could imagine to use improvisation to create dance. Since we were teachers as well as performers, we discovered ways of incorporating improvisation into dance classes for all ages and abilities. We'd give a problem that could only be solved by moving and before the students knew it, they were dancing. We took a positive approach. In improvisation you can't make a "wrong" move. After seeing our methods work with "normal" populations, we tried teaching dance to special populations for the first time at Spokane's Very Special Arts Festival in 1978. It worked!

*Since that time we've taught for many sponsors including the special population programs for the Seattle, Kent, Tacoma and Spokane Park Departments, Seattle Mental Health Institute, Children's Orthopedic Hospital, Spokane Community Services, social service agencies in Juneau, Alaska, United Cerebral Palsy Residential Center in Seattle, and Very Special Arts Festivals throughout Washington State. We've taught many teacher training workshops, including workshops at Pacific Lutheran University (sponsored by ESD #121), Western Oregon State College and the Woodside School in Kent (both sponsored by the National Committee *Arts for the Handicapped). Our work has been recognized by grants from the Seattle, King County, and Washington State Arts Commissions, and the National Endowment for the Arts as well as through contributions from corporations and foundations.*

Our work with special populations has given us the opportunity to provide dance and music experiences to individuals with a wide variety of disabilities. Mentally disabled, hearing-impaired/deaf, visually impaired/blind, physically/orthopedically disabled, emotionally disturbed, behaviorally and neurologically impaired, and learning disabled individuals have all participated enthusiastically in our programs.

The company has a dual emphasis -- teaching and performing. We constantly challenge ourselves to maintain an exciting performance product that is accessible to audiences of all ages. Intriguing dance/music/visual art collaborative performances, Tapestry in Motion, Elements, The Rite of String, and Carmina Burana, have been created by Whistelstop and guest artists. We've performed in Washington, Oregon, Alaska and New York City and in 1980, we played on our name and did a good old-fashioned Whistlestop train tour across Washington State. Based in Seattle, we are also on the faculty of Seattle Central Community College.

We are firmly committed to the belief that dance should be accessible to everyone and that every individual has the ability and should have the opportunity to discover dance.

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INTRODUCTION

The value of arts programming for the handicapped is almost universally recognized by educators, artists, and social and health professionals, yet the National Committee: *Arts for the Handicapped has found that only 12% of the nation's handicapped children receive any arts programming. Undoubtedly, a statistic referring to arts training for the adult disabled would be substantially lower.

One of the reasons for the discrepancy between need and action in this field is the lack of tools to start programs from ground zero. In an era of decreasing government support of both the arts and of the disabled, there is a vital need for guides that offer a solid background and enough practical information to give interested and committed individuals the ability to integrate dance and music activities into their own programs within their budgets.

In order to help meet that need, we have developed an action-oriented research project with the assistance of the Washington Association of Retarded Citizens Research Trust Fund, United Cerebral Palsy of King/Snohomish and SAFECO. This book is the fruit of our labor. Before we get down to the practical question "How am I going to teach this group of physically disabled folks to dance? I'm not a professional dancer!" here's a look at the project that produced this book.

Since we are a dance company, our emphasis is primarily dance. Integrating movement with music, however, is a very important part of our working process. We chose to work with a musician on this project to explore the effects of dance and music as separate art forms in collaboration with each other. We are also not dance or music therapists--we are artists and teachers. We offer positive and challenging movement and music experiences to our students. However, therapeutic benefits often occur as a by-product of our efforts.

We started our project with the following hypothesis:

Dance and music programs can benefit disabled individuals by:

- improving muscle tone and endurance, and efficiency of movement; and
- increasing self-awareness, self-confidence and self-expression.

In order to test this theory, evolved during several years' work with special populations, we began reading whatever we could get our hands on about dance, music, and the disabled. The annotated bibliography in this book is one result of that portion of our research. The other result is the discovery of a gap in the literature available pertaining to dance/music for the disabled. Between the highly technical books and the ultrasimplistic three-easy-steps-to-create-a-completely-successful-arts-program books, there was a surprisingly limited selection. We saw the need for a book that would provide enough current background information, and specific plans to start and continue a comprehensive dance/music program for people with disabilities.

After deciding that we were going to write the book, the next step was a more active segment of our research dedicated to developing and testing material for the book. Dancers Debbie Gilbert and Joanne Petroff were joined by musician Ed Hartman for a residency at the United Cerebral Palsy Residential Center (UCPRC) of King/Snohomish Counties. During January and February of 1981, we taught dance/music workshops for two groups, each meeting twice a week. In order to maximize the social and recreational benefits of the program, we chose to work with groups of about 15 residents rather than working in a one-on-one therapeutic situation.

The residency began with a concert at UCPRC by Whistlestop and ended with a performance of choreography and musical compositions by the residents. At the end of January, the residents attended Whistlestop's formal concert The Rite of String (a dance/music/visual art collaboration) at the Meany Studio Theatre. Ed Hartman had spent several hysterically funny workshop sessions teaching the proper techniques for applauding and shouting "Bravo", so it was a special thrill for us to hear the enthusiastic applause of the residents at the Rite concert.

We started the first workshop with a series of exercises to test basic dance and music skills of the residents. These exercises were adapted and are included in this book as the "WARM UP" (Chapter 4). After that first class, we evaluated what we had seen in each resident. We discovered

that their movements and vocal ranges were very limited in comparison to our expectations. Sobered by the experience, we plunged into a series of classes that were designed to develop music and dance skills.

During the last class, we repeated the exercises from the first class. It was incredibly exciting to watch the residents. We could really see the changes! The residents were working well together and participating enthusiastically.

It had worked! The residents had:

- become willing to try all kinds of sounds and movements
- demonstrated better concentration (especially on slow motion movement) and developed ability to concentrate on more than one thing at a time
- improved ability to isolate body parts
- become less inhibited about participating fully
- improved endurance and efficiency of movement
- shown more differentiation between fast, medium, and slow sounds and movements
- displayed ability to experience many different movement qualities
- developed a sense of strength and lightness
- expanded sense of self-awareness, both on a body level and moving through the space
- increased pitch and volume range
- intensified individual awareness of the group and the surrounding environment
- produced a wider range of vowel and consonant sounds
- learned the concept of form as used in choreography and musical composition
- developed ability to improvise with sound and movement
- enjoyed themselves as an audience because they had acquired the knowledge necessary for fuller appreciation of the arts of dance and music
- a lot of fun

The next step was to see if the materials developed through the residency could be used for individuals with disabilities other than cerebral palsy. We tested and adapted the lessons in our classes at Very Special Arts Festivals in Western and Eastern Washington and also at workshops sponsored

by the Inland Empire Council of the United Cerebral Palsy Association and the Greater Spokane Community Foundation for individuals with a wide variety of disabilities and for teachers and staff of several social service agencies. It worked again! The original UCPRC lesson plans were easily adapted to provide successful dance and music experiences for a broad range of disabled individuals.

The lesson plans included in this book are refined versions of the adapted lesson plans. They should give you enough material to start a dance/music program for individuals or groups with almost any disability.

The "true adventure" stories you'll find throughout the book feature the UCPRC residents and other disabled and abled persons with whom we've had the pleasure of sharing music and dance experiences since 1978.

We believe that dance and music are important and that all people deserve to have the opportunity to dance and create music. Since we can't clone ourselves, we need your assistance. Teachers (special ed. and regular classroom), recreation leaders, therapists, parents, counselors, day care instructors, artists, group home parents, administrators, can all take advantage of the material in this book. Whether you're abled or disabled, you don't have to be a trained professional dancer or musician to help someone discover dance and music. However, you do need enthusiasm, love, creativity, daring, guts, and a willingness to make mistakes and discoveries. This book will give you some basic information and you can take it from there.

PLAY, CREATE, MAKE MUSIC AND DANCE!

CHAPTER 1

WHY DANCE AND MUSIC?

What can I do? My learning disabled students won't sit still long enough to learn their vocabulary words?

"Aquarium" fills the room with movement as students circle between the desks, blue chiffon scarves trailing behind while "sharks", "salmon", "sea otters" and "snails" lurk in the shadows under the chairs -- a painless vocabulary lesson.

What can I do? My blind client spends most of her time sitting hunched over in a chair?

The blind child presses firmly against her partner's hands. She supports his weight as he supports hers. They transfer their point of connection from their hands to their backs and begin pushing each other back and forth across the floor. Turning quickly to face each other, they take hands and begin spinning around and around. When the music stops, they tumble laughing to the floor -- an experience of fearless movement through space.

What can I do? My son with cerebral palsy refuses to do his physical therapy exercises?

With strings of bells tied around his arms, the young man in the electric wheelchair moves his arms through carefully designed patterns in the air as a grin slowly creeps across his face -- a motivated physical therapy session.

<u>What can you do? Get moving and work a little magic!</u>

These success stories didn't happen overnight. Whether it takes an hour, a month, or five years, dance and music can help work magic.

In the years we have taught people with disabilities, we've seen many miracles. For prospective miracle workers, here's how and why we do what we do.

Why don't we teach ballet? Don't all mothers send their daughters and all football coaches send their players to take ballet classes so they will learn to be graceful, coordinated, strong, and to stand in proper body alignment? These benefits may all be true of persons with no disabilities, but how do you teach a person who is confined to a wheelchair to stand straight and tall and conform to a nearly unattainable ideal?

We take a different approach. As teachers and performers, we've chosen to use improvisational dance. Improvisation is a discovery art form in which the dancer creates a dance while in motion, rather than planning in advance as in a choreographed dance. Each improvisational movement experience has a basic structure or outline, but the emphasis is on the spontaneity each individual brings to the dance. It is a form that encourages the individual to explore movement without judgements of right or wrong being passed.

Improvisation is experiential. It requires a total involvement and willingness to "let go", to explore, and to invent new combinations of sounds or movements. When improvising, the ability to accomplish a task in a prescribed manner is not important. The skill is to accomplish the task. Because we impose no value judgement of right or wrong on a student's work, improvisation can be a vehicle to allow thoughts, ideas, or emotions to manifest themselves through movement or sound without the fear of failure. Working through improvisation can teach a person that there are many routes to follow to a certain point. It can demonstrate that they have choices and alternatives that will affect the final outcome of a situation or that there are many solutions to a single problem. As teachers, we are constantly using our improvisational skills to handle different, unexpected situations.

Throughout this book, we use activities ranging from tightly structured exercises to freeform improvisation. This method allows us to familiarize our students with basic dance and music skills so that they will feel more confident with freeform improvisation.

Music and dance can set off a spark in disabled individuals and you can help turn on the light in someone's eyes. This book will give you a solid foundation for creating your own success stories. Chapter 2 has clues about where to start. Chapter 3 will fill you in on how a lesson plan is developed including the elements of dance and music which are the foundations for every lesson. Ten Lesson Plans are included in Chapter 4, and Chapter 5 contains hints for adapting material to specific disabilities.

The most important thing to remember is that you can do it. You can make a difference, whether you have years of dance/music teaching experience or none at all.

CHAPTER 2

WHERE TO START?

Here are some key points to keep in mind as you set out to organize a dance/music program. We begin with hints for the teacher because the success of the program ultimately rests on you. Next there are techniques to employ when working with your students and your assistants. We then move on to suggestions about the physical space for your classes, class configuration, length of class and scheduling, use of music, and a list of props.

Some of the hints are preceded by "true adventures", which are stories of situations where we were inspired or forced to devise the solutions which appear as the accompanying hints.

A. The Teacher

(or therapist or recreational leader or whatever you call yourself)

"These kids won't dance." Not exactly an encouraging way to start a class, but that was our greeting from one teacher at a Very Special Arts Festival. The group of subdued retarded and learning disabled students followed their discouraged teacher into the room. As the dance specialists, it took every ounce of our positive energy to get them going. They were captivated by that energy and were dancing within two minutes. Those kids danced all right. That was one surprised teacher!

Be positive.

Be prepared to try anything. Don't assume your students are unable or unwilling to perform a particular activity. It can be a self-fulfilling prophecy.

At the Woodside School, the teachers gave us a dare. They had 45 handicapped students to deal with at the same time, in the same room. Originally we had requested 15 students as an ideal size group, but we decided to take on the challenge. The teachers joined us with uninhibited high energy. It was a hit!

Be enthusiastic, it's infectious.

Be willing to be silly. If you're uncomfortable jumping up and down shouting "wowie", you can't expect your students to participate. When a teacher can let go, the barriers of the students slowly melt away opening the door for honest and creative explorations.

Hang on to your sense of humor.

Eye contact and physical contact are important. If any one of your students is particularly sensitive to direct contact, be aware of his personal preferences. Most students, however, enjoy the attention.

The well-dressed crowd of aides and therapists was prepared for a very educational evening. They set up their chairs in a semi-circular arena around us, sat down, and were ready to listen and take notes. We had a few surprises in store for them. After a vigorous warm-up we actively explored the Elements of Dance. Soon they were swinging, floating, and vibrating all over the room. When the workshop was over, they were ready to try out music and dance activities with their clients.

Watching, listening and reading all help, but the most important way to learn how to lead arts activities is to do them.

Be active.

"I can't." "It's too much." Those were just a few subtle clues from the Spokane seniors that they weren't ready for the class we had planned for them. It was time for an improvisational lesson plan. We instantly ditched our first plan and began a body awareness warm-up that was energetic but not too demanding, followed by a mini-massage, then relaxation imagery. We concluded the class with a lively percussion orchestra accompanying the Whistlestop dancers. "It was perfect for us. Can we do this again?"

Plan your lessons.

Be willing to throw away your plans if necessary and improvise. Adapt, change -- nothing is sacred.

Take stock of the energy level of your students at the beginning of class. Do they need to be energized or calmed down? Sometimes you'll want to end class on a high note and other times you'll end on a more relaxing note. The most important thing is to end with a strong sense of group cohesiveness.

Give constructive criticisms. Be objective when making critiques of your students' improvisations. Don't impose your own personal artistic prejudices on your students' creativity.

Challenge your students. Don't be too easily satisfied.

Keep learning. Take classes yourself, see concerts, take workshops.

Work with peers to help generate ideas or have discussion groups to help solve particular teaching problems.

Get out there and choreograph your own piece, your students will love it.

B. The Student

(or client, or patient, or resident, or participant, etc.)

> *Forty-nine profoundly mentally disabled students were bouncing in rhythm to the music. We walked over to one baffled-looking student who was watching the proceedings with his knees firmly locked. We stood on either side of him and held his hands and began the easy rhythmic pulsing in our knees. Eventually, his knees began to bend and straighten, and a smile radiated from his face. It was like oiling the Tin Woodsman. He came to life. He had been given a task and accomplished it.*

Your students need to succeed. Challenge them, but don't give them tasks that they can't accomplish. You're not teaching them "Swan Lake".

Your goals for each individual may be different. Adapt the material to suit the abilities of your students. (See Chapter 5, Strategies for Specific Disabilities.)

Also take care that your presentation of the material and your general interpretation is geared to the age bracket of the group. We have found that the exercises in the Lesson Plans are appropriate for any age group, therefore what we do adjust is our approach and the images we use so that we are teaching adults as adults and children as children. It is important not to further handicap adults with disabilities by imposing the image that their needs and/or abilities are "on the level of a six year old".

Students need to participate actively, not passively. If a student is not lazy, but too insecure to join in, ask him to sit back and watch quietly and join the group when he is ready. Usually it will look like so much fun the outsider will sneak in. Of course, you have to make sure it is fun.

Be sure students are properly dressed. No dresses or skirts. Pants or shorts are a must. Foot gear: barefoot, tennis shoes, gymnastic or ballet slippers.

C. The Assistants

(aides, volunteers, parents, staff, other teachers)

If you're working with a large group, or even a small group, of disabled individuals, assistants are invaluable. They can help by:

- keeping students focused
- maintaining order with subtle discipline
- accompanying the class with percussion instruments
- working one-on-one with individual students

This assistance will allow you to keep the momentum of the whole class going.

Manipulation. Both you and your assistants may need to use your hands to move body parts of individuals. Sometimes for severely mentally disabled students it is necessary to move them through a pattern a few times until they are familiar with it and can do it on their own. Manipulations are often necessary for the cerebral palsied to experience the movement possibilities of isolated body parts.

Assistants should:

- Follow the direction of the teacher.
- Use a firm gentle grip on the body parts you're moving.
- Move slowly and deliberately.
- Use the full hand rather than just the fingertips. You are supporting a lot of weight.
- Be confident with your skills so your "victim" can trust you.
- For limb manipulations make sure to support the major joints (i.e. elbow, knee).

For head manipulations put one hand on each side of the head with the thumbs at the base of the skull. In different body parts you may encounter extreme tension or total passivity. Don't give up; your continual support can sometimes allow the tension to relax. Also, don't be tentative. If the student does not want to be touched, she will let you know. Be careful, touching a cerebral palsied person suddenly from behind can set off a startle response. Let the student know you're there.

Assistants should become familiar with the material to be presented in class. If possible, meet with them for a few minutes before class to fill them in on what you plan to do.

As with the teacher, it's helpful for assistants to have experiential dance and music training time of their own. Organize staff workshops whenever possible.

No matter what the assistant is feeling, it's absolutely necessary for her to be supportive of the teacher. Assistants should be interested, involved, and enjoy what's going on. Their energy is infectious. If they have disagreements with you, wait until after class to discuss them.

Ask your assistants to watch, keeping their focus on you whenever possible. Don't let them become a distraction.

Assistants must assist the students, not take over and do for them something they can accomplish on their own.

D. The Space

There was a dance concert in one corner of the gigantic exhibit hall at the fairground, an acting class in another, and two folk dance groups with amplified music, Whistlestop with musician Ed Hartman playing at full volume, two bands on the other side of the divider and 1200 students wandering from one event to the next. Teaching at the Very Special Arts Festival was like taking a walk on a freeway express lane. In the midst of the cacophony, we managed to get our classes singing and dancing. When we got home we knew we had been a success, but we felt like we'd been run over by a truck.

The Ideal Space:

- Is well lit.
- Has little outside interference, no distractions to interfere with concentration.
- Has a resilient wooden floor.
- Has enough space for everyone to be able to reach with arms in all directions and not bump into each other.
- Is a comfortable temperature and has good ventilation.
- Has a clean floor.

At one community center we turned the lights on in the disco floor for a class of seniors. That was a little unusual for a non-disco class, but fun. Not so much fun, however, were the steps on one edge of the floor, the only place without a guard rail. We discovered them as we watched one woman sit in her chair and fall slowly backwards off the stair to the floor. No injuries. We were all lucky.

If you don't have an ideal space -- don't give up! Adapt!

- Do combinations in small groups if the room is too small to have everyone moving across the floor at once.
- Wear sneakers on cement floors and don't jump.
- Remove or pad potentially dangerous obstacles.
- Tight weave rugs on floors are fine. Beware of cement that is often just below, however.
- Mirrors can be fun and useful if your class is not inhibited by them.
- Try a class outdoors on the grass. Make sure there is shade if it is a hot, sunny day. Watch out for gopher holes!

E. The Class Configuration

The circle is used most often. It helps everyone feel a part of the action, maintaining order and focus, and everyone can see what's happening.

For movement combinations where right and left-sided movement is stressed, it is best to have everyone facing in one direction. The teacher stands with her back to the students. This also works for follow-the-leader.

If the teacher stands in front and faces the students, they can mirror her. This is tricky for the teacher who is calling out right-sided directions while demonstrating with her left.

For orchestras, a semi-circle works well with the conductor front and center.

When everyone is working well together, go ahead and loosen things up. Take a snake line (Lesson 7) down the halls and around the building.

If students are uncomfortable sitting on the floor, start the warm-up in chairs. This also is a good way for seniors to begin.

F. The Time

In a residential center or day clinic setting, try to have at least two sessions per week at the same time every week.

In a school setting, you can schedule dance and music sessions at certain times or feel free to toss one in whenever you feel it would be appropriate. Instead of a distraction, these sessions can become an important part of an educational program, a time to release tension (pent up energy), to re-energize, or a time to calm down.

An hour is a good length. Work within your schedule, though, and if other classes are usually 50 minutes long, yours can be as well.

Occasional special dance/music workshops are fun, but you won't see consistent, long-term development unless you set up a regular series of classes that work to achieve specific goals and objectives.

G. The Music

Setting up for Ed, our musician, is a massive undertaking...vibes, marimba, xylophone, full drum set, piano, shakers, triangles, chimes, cow bells, claves, sleigh bells, train whistle, bird calls, duck call, kazoo, slide whistle, and little squawk boxes. But what kind of music does he play? Any kind!

Get yourself a musician to accompany the dance sessions and to lead the music sections. It may not be easy, but don't give up right away. Check your local resources (colleges, universities, music schools, musicians' union, arts commissions, educational service districts).

Develop your lesson plan along with your musician so you're both clear with your objectives for class.

No musician? Don't stop now. Get yourself a drum and a few other hand-held instruments (tambourines, bells, claves, shakers, wood blocks).

Don't forget your voice. Speaking the rhythm and phrasing of the exercise is a good accompanying sound. Sometimes its fun to have the whole group joining the vocal accompaniment.

Make or find more unusual instruments (pots and pans, tennis ball cans with rice inside, bottlecaps on a string, a sheet of aluminum). Check out toy stores. You'll find some amazing instruments (a.k.a. noise-makers) there.

Have at least one percussion instrument for each student. Making instruments is a good project for collaborating with your art instructor.

You can also use records or tapes. For the warm-up choose long selections in 4/4 or 3/4 meter. Some suggestions are listed in the bibliography, but don't be limited by our ideas. Don't neglect nontraditional and non-Western music. Use music you like. Find music your students like. Listen to everything you can get your hands on.

H. The Props

We suggest using props in some of our lesson plans to help individuals discover different movement qualities (e.g. elastic for pushing and pulling, balloons for lightness).

Keep your eyes open for props that illustrate the particular movement qualities you want to elicit from your students.

The paraphernalia box (a central location for keeping props and musical instruments) can contain, for example:

- elastic (different lengths and widths)
- lasagna
- cans full of beans and rice
- balloons
- streamers
- plastic tubes (they make great musical instruments)
- weights made from bean bags (for strength)
- bubbles
- Chinese yo-yo's
- colored tissue paper
- tube jersey
- parachute
- found instruments (e.g. pots and pans, bottle caps on string)
- small percussion instruments
- large sheets of paper
- scarves
- a collection of photos or paintings that illustrate the "elements" (see Chapter 3)
- clay or pipe cleaners

Look for props that make sounds which mirror a movement quality (e.g. shakers for vibratory movement).

This chapter can serve as your foundation. It should become second nature to you when leading a dance/music experience. It's a good idea to keep a notebook for jotting down reminders to yourself. Many times you will come up with impromptu solutions during class that will be invaluable hints to yourself for the future. Now that you know where to start, move on to Chapter 3, "How to Create a Lesson Plan", which will give you fundamental concepts of music and dance and how to incorporate them into lesson plans.

CHAPTER 3

HOW TO CREATE A LESSON PLAN

This chapter is a guide to the structure and concepts behind our lesson plans in Chapter 4. It will also show you how to create your own lesson plans to continue dance/music programs.

The first thing you need to do is to decide what you want to teach. You can focus on either physical or artistic objectives or a combination of the two. The lessons in Chapter 4 are focused towards improving muscle tone, endurance, and efficiency of movement as well as increasing self-awareness, self-confidence, and self-expression.

It's a good idea to observe your students and assess what is missing in their movement and sound vocabularies. You can design your classes to help fill that void.

Our lessons each have a title that is also the concept (or concepts) we will work with during that class.

Each lesson has a list of props (paraphernalia) used in the lesson. Although not listed under "paraphernalia", always have percussion instruments and found instruments available.

A. Lesson Plan Structure

I. Warm-up
II. Dance Explorations
III. Music Explorations
IV. Climax (dance/music)
V. Warm-down

Start every class with a warm-up to energize, focus attention, and oil the joints.

Next invent dance explorations to fulfill your dance objectives. They can be a series of short activities or one longer, more developed activity.

Follow the dance explorations with musical explorations using voices and/or instruments.

The Climax is a culminating activity that combines sound and movement. Try to structure the explorations so that they lead up to this climactic activity. The explorations can be the prerequisites that give your students the preparation for performing the culminating activity with confidence.

End your class with a warm-down to consolidate the energy of the group. A time for relaxation of tension should be included in every class. Learning to relax is important for everyone and it takes practice to develop this skill. The warm-down is a good time for this.

B. Motion Words

It can be helpful to make lists of items such as body parts, directions, image words, action words, or emotion words, so you'll have them at your fingertips when teaching or planning. Here's a list of motion words that can be very helpful in creating movement combinations.

Movement--Locomotor: movement through space from one point to another

walk	skip
run	gallop
jump	slide
hop	crawl
leap	roll

Movement--Nonlocomotor: movement around the body's axis. Nonlocomotor movement does not take one through general space.

bend	dodge	push-pull
twist	strike	rock-sway
stretch	fall	lift
swing	sit	shake

(Taken from Teaching the Three R's Through Movement Experiences by Anne Greene Gilbert)

C. The Elements

The following section contains the elements that we have used as the foundation for constructing our lesson plans. Knowledge of the elements will give you ideas for creating your own comprehensive lesson plans. They are also good tools to use to make improvisations and compositions more interesting.

The elements can also give you the means to assess your students' movement capabilities. For example, if their kinespheres are very small, often they have an internalized, withdrawn approach in relating to their environment. When they work with exercises to expand their kinespheres, their relations to the environment often expand as well.

The Elements of Dance

Along with definitions of the dance elements -- space, time, shape, energy, awareness -- are brief examples of exercises for exploring them. As with any movement concepts, the best way to understand them is to do them. You might set aside one session for your students to use the following exercises as an introduction to these elements.

Space

Concepts:

1. Kinesphere or self-space, i.e. the amount of space you take up with your body.

   To stretch your kinesphere in all directions, plant your feet firmly on the ground and reach upwards with both arms for 16 counts, then down to the floor for 16 counts, reach out to both sides for 16 counts, then pull arms and body in for a narrow 16 counts, reach forward with one arm and leg, and backwards with the other arm and leg for 16 counts (be sure to keep shoulders and hips facing forward), pull arms and legs together for 16 counts. Repeat each action for 8 counts, then 4 counts, then 2 counts. Increase speed so the exercise becomes a giant jumping-jack.

2. General Space - the area through which your kinesphere moves.

   Expand your kinesphere by reaching in all directions, begin to walk through the room. Do not let your kinesphere touch anyone else's.

3. Directions in space - up, down, to the front, to the back, to the right side, to the left side, on diagonals.

   Have everyone face the same wall in the room. Call out different directions (forward, back, right, left, forward right diagonal, forward left diagonal, etc.) Everyone must move quickly in the direction indicated. Add levels to the commands (i.e. forward low, back high, etc.)

4. Pathways in space - imaginary curved or straight lines traced in the air or on the floor by movements.

   Trace circular pathways in the air with your fingers. Do the same with other body parts (knee, elbow, chin). Walk around the room following curved pathways on the ground, like a road map. Now change to straight pathways on the ground. Add straight pathways in the air with your upper body while your feet continue with the floor pattern.

Time

Concepts:

1. Speed, tempo - fast, pedestrian (medium), slow, stillness.

   Take two actions (pick something up and fall down). Try them very slowly, very quickly, freeze in stillness; try pedestrian time. Now create a short improvisation in which you perform only those two actions using different speeds. Split into groups to watch the improvisations.

2. Duration - the amount of time used to perform any action.

   Make up a movement phrase of several everyday motions (i.e. step forward, step backward, reach up, turn around, sit down, stand, scratch head). Do each action for 16 counts, then 8 counts, then 4 counts, then 2, then 1.

3. Beat or pulse - regularly spaced impulses.

   Walk through the room taking a step on each drumbeat. (Drummer should vary the pulse, playing both fast and slow beats.)

4. Accent - making one beat more important than the others.

   Walk through the room to a 4/4 beat. Accent the "1" count by doing a contrasting movement (bigger, smaller, jump, freeze). Split into groups and have one group accent the "1" count and the other group accent the "3" count.

5. Rhythm - any combination of beats (or movements) of different duration.

   Follow the leader: Drummer plays a rhythm; clap the same rhythm and then move in that rhythm. Any type of movement is fine. Don't think, just let the music move you!

Shape

The Three-Dimensional Form a Body Takes in Space

Concepts:

1. Individual shapes - curved, straight, symmetrical, asymmetrical, or any combination of above.

   Quickly make 25 shapes with your body. They can be any kind of shapes, but each should be different. (Use drum beat to indicate changes.) Now alternate straight with curved shapes. Alternate symmetrically balanced with asymmetrical shapes.

2. Group shapes

   Shape line - start at one end of the room. One person makes a shape, the next makes a shape in front of the first, and so on, until all have joined to make a long line of shapes. The first person then moves from the end of the line to the beginning, the second follows, etc. Try the line with straight shapes, touching and balancing shapes, walking shapes, sports shapes, character shapes, emotion shapes, etc.

Energy

The Bodily Force Used to Perform an Action

Concepts:

1. Quantitative use of energy: weak to strong.

   Walk around the general space allowing your energy to drain out. Begin feeling weaker and weaker until you can barely stand up. Feel your energy start to build until you feel very strong. Push an imaginary piano across the room.

2. Qualitative use of energy: movement qualities, for example:

   sustained: smooth and flowing

   percussive: jerky, segmented

   vibratory: shaking

   pendular: swinging

   Stand in a circle. Beginning with your arms, try sustained movements. Add in appropriate sound with your voice. Do the same with other body parts and the other three movement qualities. Try letting each energy quality travel you across the floor.

Awareness - Being sensitive to everyone you're dancing with and to your self and your environment.

Mirror exercise: In partners, face each other. One person leads a single movement; the other person follows as if they are a mirror of the leader. For large groups, make a circle. Choose a leader and all simultaneously follow leader's movements. Begin with one body part, gradually adding body parts until full body is in motion. (An observer should not be able to tell who's leading.)

Elements of Music

Here's a list of the basic musical elements that your students will have a chance to experience during the lessons:

1. Tone: Pitch, Duration, Intensity, Quality
2. Time: Tempo, Meter, Rhythm
3. Texture
4. Dynamics
5. Medium: Vocal, Instrumental

(Taken from Introduction to Music by Hugh Miller.)

Now that you know all our secrets, move on to Chapter 4 and see how we utilize all this information to structure a class.

The following Lesson Plans all contain a great deal of information. If it takes your group a long time to learn the material, feel free to break each Lesson in half. Always begin with a warm-up, however.

Nothing is sacred. Adapt the lessons to suit your students.

CHAPTER 4

THE LESSON PLANS

Warming Up

The warm-up is one of the most important parts of any musician's rehearsal period, any athlete's training session, or any dancer's movement class. This is because the warm-up is a time to alert both the mind and body that they will be asked to perform some rigorous activities. It is important to "wake-up" the body; to get the blood moving and stretch and loosen the muscles so that they will be pliable and respond to the various demands made on them without cramping or pulling muscles. For singers, a warm-up also includes exercises focusing on the breath, using the lungs and diaphragm to full capacity and releasing any excess muscle tension.

Every dance and/or music session should begin with a warm-up of 15-30 minutes. The following warm-up materials should be used to start every class. It's designed to be appropriate for both dance and music classes (singers use more than just their vocal cords). In this basic warm-up sequence we have developed a progression that gives the body a general "wake-up", then a full body stretch, continuing on to body part isolations followed by a series that concentrates on movement of the spine, moving on to breathing and vocal exercises and ending with a chance to experience various movement qualities. This warm-up is your basic guide. In each of the lesson plans which follows we have given suggestions for minor adjustments or small additions to gear the warm-up to the goal of each lesson.

A. Energizer, mini-massage

This exercise is a good wake-up since it stimulates blood flow to all surfaces of the body. It's also good for general body awareness.

Gently tap the top of the head with the fingertips. Continue moving down the body, tapping back of head, ears, face, neck, upper back, shoulders, chest, arm pits, arms, hands, middle back, lower back, butt, stomach, fronts and backs of legs, feet. End by stamping the feet on the floor.

B. Kinesphere Stretch

1. Inhale, exhale with a sigh. Repeat 4 times.

   Inhale, feeling the body grow tall. Exhale, feeling the body sink low. Repeat 4 times.

   Inhale, feeling the torso widen. Exhale, feeling the torso narrow. Repeat 4 times.

   Inhale, feeling the chest expand forward. Exhale, feeling the chest return to center. Repeat 4 times.

   Inhale, feeling the back expand to the space behind you. Exhale, feeling the back return to center. Repeat 4 times.

2. Stretch with both arms reaching upwards.
   Reach down and become small.
   Reach to the right side (and ever so slightly forward).
   Reach left.
   Reach forward (see someone across the circle and reach to them).
   Reach backwards.
   Pull your arms into yourself.

   Keep breathing and sighing and be sure to keep the neck active and mobile, not held rigid while stretching. Do each action for 16 counts, then repeat the series with 8 counts for each action. When your students become more familiar with the stretches, you can try 4 counts each, 2 counts, 1 count. Ask them to count along with you.

C. Isolations

Repeat each action several times to a 4/4 meter.

Head - look down, look up
look right and left
ear to right shoulder, to left shoulder
circle right, circle left

Shoulders - up, down
both circle (up, back, down, forward)
reverse the circle
circle one shoulder in both directions
repeat with the other shoulder
alternate, circling right then left
shoulders forward, then backwards

Arms -- make large circles with both arms
swim: forward crawl, back stroke, breast stroke, butterfly (forwards and backwards), dog paddle

Hands - close (tightening fists), open (stretching)
circle hands in both directions, moving from the wrist
circle with each finger, one at a time, in both directions

Torso - forward and back
side to side
in a circle (belly dancing)

Legs - lift up and down with knee bent
stretch up and down with knee extending

Feet - flex and point
circle at the ankles in both directions
stamp

Face - open and close
move it up, down, side to side, in a circle

Tongue - (expect lots of giggles on this one)
out and in
out: side to side, up and down
in: circle in right cheek, circle in left cheek
pant with tongue out
shake it

C. Isolations, continued

Eyes - up and down
side to side
in a circle

D. Spine Combo

The roll downs begin with the top of the head. The weight of the head pulls it downward towards the knees as you roll down the spine one vertebra at a time. Roll up by stacking one vertebra on top of another. Feel the length from the tail bone to the top of the head.

1. Roll down to the front. 4 counts. Roll up to center, 4 counts.

2. Roll down to the right side, 4 counts. Roll up to center, 4 counts.

3. Roll down to the left side, 4 counts. Roll up to center, 4 counts.

4. Sway side to side, feel the rippling action in the back. 8 counts (2 counts each side; right, left, right, left).

5. Circle the torso, right 8 counts; left 8 counts.

E. Vocal

Breathing: Inhale, letting the air expand the rib cage in all directions.

Exhale, letting the air gently rush out. Don't force it.

Repeat the breathing several times. On the exhalation add a hissing sound. Repeat, this time humming on the exhalation.

E. Vocal, continued

Laughing: Using the sound "Ha". Fast laugh as through you are Bruce Lee - a martial arts expert. Ha! Ha! Ha!

Using the sound "Ho". Like Santa Claus, Ho! Ho! Ho!

Using the sound "Hee". Like a giggling preppie, Hee! Hee! Hee!

Support the sound with the diaphragm.

Put the sounds into a rhythmic phrase, "singing" one line at a time:

	Ha				Ha				Ha			
Line 1:	1	2	3	4	1	2	3	4	1	2	3	4
		Ho		Ho		Ho		Ho		Ho		Ho
Line 2:	1	2	3	4	1	2	3	4	1	2	3	4
	Hee	Hee	Hee	Hee		Rest			Hee	Hee	Hee	Hee
Line 3:	1	2	3	4	1	2	3	4	1	2	3	4

Bumble Bee: Buzzz...changing the sound by adjusting your lips.

E. Movement Qualities

Lead your students in the following actions and sounds (a follow the leader). Use isolated body parts as well as full body actions.

1. vibratory-shaking
   Make an open "ah" sound which will begin to shake as the body shakes (sounds a little like a machine gun).

2. swinging-drop and suspend, pendular
   Sing "yah dee dah" or some such gibberish song to a familiar tune in 3/4 or 6/8.

3. percussive-jerky, broken...like breaking ice, or punching...like kung-fu
   Use short, sharp vowel sounds, or loud "ha!", "ho!"

4. sustained-smooth, unbroken, ongoing movement
   Hum or make a sustained tone on one pitch.

LESSON 1 - SHAPE

Learning disabled, behaviorally and neurologically disordered, hearing-impaired, mentally retarded, and blind children...all in one class? That was our schedule at Eastern Washington's Special Arts Festival. It was 1978 and our first time working with the handicapped. We thought we'd planned for every contingency; but this was definitely a shock. Would our material work with such a variety of disabilities and all at the same time?

All forty children filed into the classroom. They had come from different schools around Eastern Washington for this special event. They were strangers to each other and to us. By the end of class, everyone was helping each other and participating enthusiastically. It was one of the most exciting classes we'd ever taught. Dance and the disabled? We were hooked.

I. Warm-up

Begin in a circle.

Teach your students the warm-up from the previous sections. The major portion of this first class should be devoted to teaching the warm-up. Take as much time as you need.

II. Dance Exploration - Shape

Solo Shapes:

Everybody freeze! You're in a new shape. Change your shape. Every time you hear a drum beat change your shape. (Hit the drum about 15 times.) Leave lots of space between beats for the students to hold their shapes. Also try shape changes with fast timing. Keep your rhythm irregular so students have to listen carefully and stay on their toes (figuratively and occasionally literally).

Group Shapes:

Moving clockwise around the circle of students, ask each student to make a shape that attaches to the person on the right. Hold the shapes until everyone in the circle is connected and frozen in a group shape.

III. Music Exploration - Tempo/Time

"Drums" - slapping your knees, or the table or the floor, follow the leader's tempo: slow... fast...medium...silence...slow...fast...slow ...silence.

Applause - Repeat the follow-the-leader tempo game. This time use clapping instead of slapping.

IV. Climax - Shape Circle Game

This is a chance for everyone to be the center of attention. The group momentum builds so that even the most inhibited are willing to go for it. The applause is also a fantastic ego stroke.

Everyone sits in a circle. Begin by rehearsing the orchestra:

1. Drum roll - fast slapping on knees or floor
2. Silence
3. Applause

Next demonstrate the soloists' role:

1. Run to the center of the circle.
2. Freeze in a shape.
3. Run back to your seat on the edge of the circle.

Now try orchestra and soloist simultaneously. Moving clockwise around the circle, give everyone a chance to be the soloist. Don't let the orchestra fade out!

V. Warm-down - Tense/Relax

Starting with the top of the head and ending with the toes, talk your students through the following exploration:

1. Tighten and hold the tension in each body part.
2. Release and stretch.
3. Tighten and hold the tension.
4. Relax and breathe into the body part you have tensed.

Perform the above actions with each body part one at a time. (Don't forget the face.) Then repeat once again with the full body.

Keeping clients motivated in therapy programs is a real challenge. Dance and music possess a certain magic that can help therapists meet the challenge. At the UCPRC we were told that often the residents had to be persuaded to leave their rooms for certain activities. Yet, they were always in the classroom and ready to go when it was time for our sessions. It was also difficult to end the sessions on time because folks were not ready to stop. As Ron would say, "Debbie, one more time!"

More Ideas:

For mentally disabled students, try the head isolation saying "yes" for up and down movement, "no" for side to side, and "maybe" for ear to shoulder. Put a phrase together of 4 "yes's", 4 "no's" and 4 "maybe's". Repeat several times.

Make a combination of isolation movements. (e.g. 4 up and 4 down head movements, right shoulder circle, left shoulder circle, rib cage circle, 2 leg kicks.)

Shape Circle Game: Add on to the soloists's actions (e.g. run center, hold shape, turn the shape, collapse, roll out of the circle). You can also give the orchestra hand-held percussion instruments to play during the "drum roll". If you don't have enough instruments give one to every other person and, after the applause, they can pass their instruments on to the person on their right.

LESSON 2 - SPACE AND VOLUME

With his baton poised, Ed stands in front of the class looking like a classical conductor, if you can imagine that his plaid shirt, jeans and Adidas are white tie and tails. A few subdued, embarrassed sounds come out of the class as he begins to conduct the residents. Eventually he's jumping up and down and conducting wildly, and the residents are producing sounds, the strength and complexity of which would amaze their speech therapists. Ed jumps, turns, and falls to the floor. The residents burst into applause both for Ed and for themselves. They'd dropped inhibitions and tensions and created a vocal orchestra.

Paraphernalia: Brightly colored chiffon scarves, ribbons 2 inches by 3 feet long (optional), conductor's baton or stick.

I. Warm-up - Space

Repeat the warm-up material with the following additions:

For a sense of expanding and condensing in space, do the kinesphere stretches, then give each person a scarf to hold and do the kinesphere stretches watching the scarf float into the different directions and collapse into the center. Repeat the stretches without the scarves, remembering the visual and kinesthetic sensations of expanding and condensing in space.

Working through the Seattle Park and Recreation Department, we taught a series of workshops for 3-6 year old children with Down's Syndrome. During the first class they were unable to focus their attention on any of the exercises and were practically bouncing off the walls. The next week we brought in chiffon scarves. The props captured their attention and imaginations. The scarves literally became extensions of their bodies for marvelous explorations of the space. They walked with a sense of beauty and aliveness that was truly magical.

Add this "levitation" exercise to the isolations. Press against your chair with your arms so your butt lifts off the chair. Tell your students that this is a good example of strength and to remember that forceful sensation for later.

During the eye isolations point out that the eyes don't merely move in different directions, they <u>see</u> the space above, below, beside and in front of.

II. Dance Exploration - Space

Pathways in self-space:

1. Hold a scarf while performing the following combination: (8 counts for each action)
   - small figure eights with hand in front of body
   - larger figure eights with full arm
   - forward crawl-swimming motion with one arm, repeat with other arm
   - circle arm over head
   - large zig-zag lines in space
2. Try the combo without the scarves. Emphasize the quality of lightness.
3. Try the combo again without scarves. This time emphasize the quality of strength.

Pathways in general space:

In order to help your students visualize the pathways that they're making in the space, give everyone a scarf or ribbon to hold. The scarf will trail along behind them as they move rapidly through the space. The sensation of flying through space can be achieved easily by folks in electric wheelchairs. To assist your other students in achieving that sensation, push them in manual wheelchairs. Everyone else: run!

1. Straight pathways: move quickly across to the other side of the room. Let scarf trail behind. Try a zig-zag pathway across the room next.
2. Curved pathways: Cross the room by making curves and small circles. Ask everyone to join in, moving in a huge clockwise circle through the room. Try a counterclockwise circle.

III. Music Exploration

Vocal Orchestra - Volume:

You are the conductor. Pick a few vowel and consonant sounds. Try "ah", "ee", "oh", "ay", "zzz", "sss", "t", "p", "hah". Include a few more off-the-wall sounds. "Wow" is always a hit. Instruct your students to follow you, imitating the sounds you make, and also the loudness and softness you indicate with your baton. Low level baton is for a soft sound and high level baton means a loud sound. Go ahead and get carried away. The more dramatic, crazy, silly you feel free to be, the more likely your students are to be involved and uninhibited as well.

Jaws:

Imagine you were going to say "oo". Make that shape with your lips but don't let any sound come out. Ask your students to make the shape with you and add their voices to it. If you are clear with the shape of your lips, they'll respond with an "oo" sound. If necessary, remind them to let the sound come out not when they're inhaling, but when they're exhaling. Usually that happens naturally in the effort to produce the sound in this particular situation. Try several vowel and consonant sounds. Don't forget the ever popular "wow".

IV. Climax - A Sound/Movement Story

Tell your "campers" the following story. It's like "going on a lion hunt". The words in parentheses are your actions and sounds. Ask your students to join you in making the sound effects and movements. Use this story as a guideline and add your own inspirations. If you and your students have gone on a camping trip together, make sure you interject some of your own true adventures.

This looks like a good camping spot, let's drop our stuff here (big dropping action and big "thunk"). Beautiful trees, sky, flowers, brisk mountain air (inhale and exhale, "AH"!) Ouch! (Slap your arm and scratch it.) What was that? There must be a mosquito somewhere around here. (Watch mosquito, "zzz", land on your arm, slap it, scratch.) Got him. Oh, no! He was not alone! (Watch more and more mosquitos fly, "zzz", land on your arm and hands and wrists and legs and face, slap them all and scratch like crazy - but not so hard as to draw blood, that will only attract more bugs.)

We'd better start a fire to scare them away. There's a huge log that will make a great fire. (Pick up a gigantic, heavy log and throw it to the center of the circle. Grunt.) OK, got a match? (Strike match, "ssst", put it on log... nothing.) What's wrong? No kindling! Anyone have some newspaper? (Crumpling paper noise and actions.) How about some sticks? (Toss small sticks into fire.) Let's try the match again. (Strike, "ssst", reach forward to fire circle, big roaring fire sound and actions.)

We need a little hot chocolate here. (Put the water on. Wait. Boiling sound and action. Rip hot chocolate envelope open and put it in your cup. Pour water into cup. Stir. Drink it with big gulps.) Either someone is spitting into their hot chocolate or it's beginning to rain. (Watch as small drops fall on you. Tongue clicking is a good sound effect for this one. Raindrops become bigger and more frequent, "splat". It's a deluge, "Whoosh".) We've got to put the tent up! (Set up poles and pull top over.) Let's get inside fast. (Crawl in.) Get in your sleeping bags (zipper noise and then wiggle inside). Goodnight, (snore).

Hey, wake up! Remember all that hot chocolate we drank? I think its about time to find the outhouse (wiggle, unzip, crawl movement, walk-foot stamps. Open creaking door, close it, respectful silence, open door, close it, foot stamps, crawl into tent, zip, wiggle, snore.)

What's that? (Soft snorting, growling noise). A bear? We'd better investigate. Don't forget your baseball bat. (Wiggle, unzip, crawl out, foot stamps). There it is. It's not a bear. It's too small. Grab it. (Grab, then "swoosh"). I think it was a skunk (various loud yuck, ugh, ick sounds).

V. Warm-down

To calm things down and relax a bit, have students all sit back and close their eyes while you create a mood by reading the following story:

Balloon Ride

Swaying in the wind is a huge hot air balloon with bright yellow , red, and blue stripes all over it. Walk up and step inside. Slowly it begins to pull away from the ground and you are floating on the breeze. You float over green fields covered in clover, then yellow fields full of wheat, and then vast fields of orange poppies. The balloon follows a stream as it threads it's way through the fields. Mountains appear in the distance. The balloon floats higher and climbs over glacier-covered Mt. Rainier and then another mountain with a puff of smoke curling from its summit. Climbing higher and higher, you are engulfed by mist and clouds. Slowly the balloon descends and skims across the Sound and the islands. It slowly comes to rest on a sandy beach on Bainbridge Island. Step out of the balloon and walk along the beach feeling the warm sand between your toes. Stretch out on the sand and feel its warmth against your back. Take a few easy breaths and slowly open your eyes.

More Ideas:

For pathways in self-space, try initiating actions with other body parts besides hands. Call out "head, knees, elbows, nose, etc." Then let your students take turns leading the class by calling out body parts.

For deaf students, try the vocal orchestra with sound and movements. Small movements can be the ones for soft sounds and large movements can accompany loud sounds.

Let your students suggest sounds to be used in vocal orchestras. (Animal sounds, city sounds, outer space sounds.)

Write your own sound/movement stories about something your class has experienced or about something that fascinates them.

Ask your students to invent the stories.

LESSON 3 - MOVEMENT QUALITIES, VOCAL ARTICULATIONS

This was our third year at the Very Special Arts Festival at Cheney. We lucked out! We were assigned to the gym, an ideal room with lots of space and a wooden floor! What we soon were to find out was that we were assigned enough students to fill that space. What do you do with a gym filled with 60 kids? We organized them into teams, a la relay races, and had them punching, stomping, floating, swimming and gliding across the floor. Then they chose a T.V., comic or movie character and the Incredible Hulk, Mork & Mindy, Spider Man, and Darth Vadar came to life. These characters may sound commercial, but nonetheless, they motivated 60 students to explore a wide variety of movement qualities without any major collisions.

Paraphernalia: Elastic strips 2-3 inches wide and 15-24 inches long.

A selection of records or tapes.

I. Warm-up

Begin the warm-up with two different approaches to "waking up" the body -- tapping and then rubbing:

> Tap the top of your head, back of the neck and so on following the sequence from the Mini-massage. Save the back for the last and turn to your neighbor. Work on your partner's back and then switch, have them work on your back.

Continue the rest of the warm-up. Since this Lesson is concentrating on movement qualities, begin to integrate them into the kinesphere stretches and the isolations. Use a steady rhythm at the outset and when your students are comfortable with the pattern have them try using the different movement qualities.

For instance, try a sustained or on-going, unimpulsed movement with the head or a percussive, quick, sharp nod. Create a movement phrase by using a simple shaking motif:

> Shake the right hand in the air for 8 counts.
> Shake the left hand for 8 counts.
> Shake the right leg for 8 counts.
> Shake the left leg for 8 counts.
> Decrease the number of counts to 4 and then to 2 counts.

Your students may have trouble making the distinctions in the movement qualities. To help them experience the differences in qualities, the following movement exploration utilizes strips of wide elastic to provide a tactile sensation. It will also focus on grasping/fine motor skills and strength in the arms, chest, and upper back.

II. Dance Exploration - Movement Qualities

Stretching - sustained quality:

From a bolt of elastic 2-3 inches wide, cut strips that are 15-24 inches long and give one to each student.

Beginning with the quality of sustainment, hold the elastic at either end and stretch it slowly, with an even pull in a horizontal line. Slowly release the tension, letting the elastic return to its original size. Repeat, stretching the elastic vertically and then front and back. In addition to exploring the quality of sustainment, you can also be exploring the element of space. Can you stretch the elastic overhead? In back of your shoulders? Can you encircle yourself? Let your students take the time to find out how many directions they can stretch the elastic and what shapes they can make.

Without using the elastic, repeat the kinesphere stretches and any other stretches or shapes you've discovered. Can you maintain the unimpulsed, smooth, on-going quality? Can you walk with a sustained quality? It's like walking underwater or on the moon. Try this quality moving other body parts.

Snapping - percussive quality:

Again, holding both ends of the elastic, expand it in each direction (up/down, side/side, forward/back). This time use a sharp, quick pull. Holding tight, let the elastic snap back together with the same abrupt energy.

Without the elastic, try this quality with various body parts: head, finger, torso, etc. The movement could be initiated (started) from an elbow jabbing outward or a knee lifting upward.

Another way of thinking about percussive energy is as a quick alternation of starting and stopping movements or karate type movement.

II. Dance Exploration Continued

Shaking - vibrating quality:

Hold one end of the elastic and shake or wiggle it. Drape it over your foot and shake your foot. Do the same with an elbow, or on your head.

Again, working without the elastic, shake as many body parts as possible , using all directions. A more complicated version might be to shake an arm, a leg and your head simultaneously or let the vibrating travel through your body from your feet to your head.

Swaying - swinging quality:

Swing the elastic as though it was an extension of your arm. Let the other body parts join in with the same swinging quality. Swinging can be a gentle swaying or rocking motion or a more energetic slicing movement such as swinging a baseball bat or golf club.

Join the group in a circle so that each person is sharing an elastic strip with a neighbor on either side. This circle can now sway side to side, swing in and outward, and circle around like a roulette wheel. Everyone will be a participant.

Let the circle open into a line and have each of the students lead the "snake line" through the space. As an extra challenge, each leader might try to use one of the four qualities you have just explored.

III. Music Exploration - Vocal Articulations

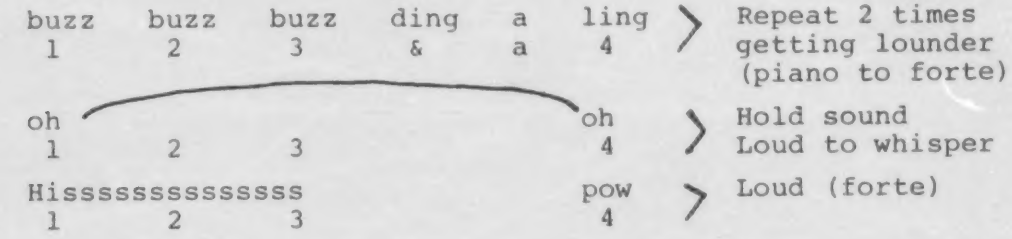
The first exploration will use just the vowel sounds A, E, I, O, U. Start by speaking the vowels as the letters sound. Let the spoken form become more song-like by lengthening or holding the sound e.g. A----A; E----E; etc.

Next, change the pronunciation slightly so that each sound resonates within different body cavities: ā in the chest; ē in the head, sinuses; ah in the diaphragm; oh in the navel or belly; ou in the pelvis or abdomen. Note the subtle changes in the configuration of the lips, tongue, and back of the throat in order to change the sounds.

Reorganize the sounds so they progress sequentially from the abdomen to the head (ou, oh, ah, ā, ē). Listen to each individual to be sure she is making distinctions between the sounds.

Add variations in volume, alternating loud (forte) and soft (piano). Sing, steadily increasing in volume through the sequence of the five vowel sounds. Continue with the rest of the alphabet using the consonant sounds to help tongue and lip articulation.

To add interest use texture sound or onomatopoeias - crack, ding, buzz, zzz, cuckoo, shh, etc. Have your students make up some nonsense words. The zanier the better! Use some of these creations to structure a sound score. Each sound/word might be a certain length, repeated any number of times, be said at a certain volume, etc. Let your students help create the structure itself. It may be helpful to write it on a blackboard.


buzz buzz buzz ding a ling
1 2 3 & a 4
Repeat 2 times getting lounder (piano to forte)
oh oh
1 2 3 4
Hold sound Loud to whisper
Hisssssssssssss pow
1 2 3 4
Loud (forte)

IV. Climax - Sound Circle

The sound circle is an activity that combines sound and movement performed simultaneously by each individual.

Form the group into a circle and you, as leader, will stand in the center. Begin with a sound and a movement such as clapping your hands overhead and then low to the floor. Facing your students move along the inside of the circle. As you pass directly in front of each student, they will join the action you have started and continue doing it until you pass in front of them again. Just as you finish your first revolution, begin a new action/sound to use on your second orbit around. Make several revolutions, changing your movement and sound quality each time. Use some of the sounds that were created in the sound exploration.

V. Warm-down - Music Meditation

This has been an active lesson and so the warm-down is a listening and relaxing time. Have everyone find a comfortable position, sitting or lying down with his eyes closed. Play various selections of quiet or calming music - pieces that bring to mind images of water, floating, open spaces, etc. Possibilities might be Japanese flute music, Paul Horn at the Taj Mahal, Judy Collins, Joan Baez, Oregon, etc. Talk about any images that students visualized.

More Ideas:

Use the shaking combinations often. They work well as a base for longer sequences.

Structure a sound score using spelling or vocabulary words.

Vocal work is beneficial for those with speech impairments. Face, tongue, mouth warm-up exercises improve muscle tone. Rhythmic movements and sounds help build vocal control. Stutterers rarely stutter while they're singing or speaking in unison, or speaking rhythmically. Take advantage of that in workshops and you'll build self-confidence.

Let your students take turns leading the sound circle.

Play records that have interesting and unusual instruments such as glass harmonica, Indonesian gamelon gongs, spoons, etc. Can the students identify the instruments?

LESSON 4 - STRENGTH & LIGHTNESS/FOUND INSTRUMENTS

Often a group we are teaching has many more students than we have instruments. If this is the case, we ask the students to go on a brief scavenger hunt to find objects that could be used to make sound/music. Preferably the objects will not be traditional instruments, but will truly be "found instruments". One class at Gold Creek was on a week-end camping trip and so they found instruments consisting of pebbles in large tin cans, serving spoons played on wire grilling racks, garbage can lids and even a metal rake.

One of the most impromptu and novel "instruments" was Terry's solution to the problem. This time we were at the United Cerebral Palsy Residential Center and had given finding an instrument as a homework assignment. Terry came rolling in to class in her wheelchair with no visible evidence of her found instrument. When it was her turn to show her "instrument" she simply took hold of the brake handle on her wheelchair and pulled. Off came a slender metal tube that she used to create a musical composition by tapping metal against metal, clinking the tube across the spokes and beating on the padded arms of the chair.

Paraphernalia: Bean bags or cans of applesauce or other dense food.
Balloons - large enough to be quite buoyant.
Elastic strips from Lesson 3 and also a few 6-8 foot lengths joined to make a loop.
Cloth - large piece of chiffon or silk.

I. Warm-up

As the group enters, judge whether the warm-up should begin with an energetic wake-up or if the mood seems to dictate a slower internal concentration on breathing, letting the body expand on the inhale and shrink on the exhale.

For this particular class, add a warm-up exploration that includes strength and lightness. One way to elicit those movement qualities is to use action words that require a full investment of effort or energy. Try pushing an imaginary boulder off the path, or with a partner, face each other and leaning inward, press your hands together so that you are counterbalancing each other. Make up a short movement phrase that includes pressing, punching, floating and pulling.

II. Dance Exploration - Strength & Lightness

Bean bags or cans. Keep in mind that whether you use cans or bean bags they should be heavy enough to require noticeable muscle usage and yet not be so large that they would be hard to grasp in one hand.

Alternating hands, lift the bean bag high overhead and then slowly release the muscular tension letting the weight of the bean bag bring the arm down. Use your leg for the same exercise with the bean bag draped over your foot.

Holding it in your hand, swing the bean bag. Sense how the added weight increases the momentum; the swing has more power. Toss the bean bag from hand to hand. Can you clap in between each toss? Try tossing the bean bag to a partner. Can you add the clap and turn in between each toss?

Try the first exercises without the bean bag prop.

Balloons. The balloons will help to give a sense of floating or lightness. In movement terms, it's the sense that full muscular exertion isn't necessary in all movements. Using fairly large balloons, place them on the back of your hand and gently lift and lower the balloon. It takes very little energy to keep it afloat. Toss it from hand to hand, to foot, to head. Can you balance it on your head or on your knee? Using both hands if necessary so the balloon doesn't escape, float the balloon in a circle overhead or around your waist.

If you are working in a circle, each person might take her balloon for a "walk around the moon". (Remember to float.)

Again, try these exercises without the balloons. Float upwards to a tall thin pencil shape. Float to the floor like a pile of chiffon cloth. (Use a piece of silk or chiffon cloth to demonstrate.)

Lightness is very much like being weightless. The whole body can have a floating feeling, not just the arm or leg that is working.

II. Dance Exploration Continued

Elastics. In this class the elastics are used for strength in the hand, specifically in grasping, and for trunk support and control. We are working on the concept of "grounding" the body or using your weight to help stabilize your torso while your limbs move.

Working in partners, take two strips of elastic and hold an end in either hand. "Hold on tight!" (For folks in wheelchairs, make sure the brake is on.) The elastic should be stretched in parallel lines between the partners. One at a time, experiment with pulling the elastic in towards the body; one arm at a time and then both arms. Use just the arms, no torso. The other person's job is to stabilize against the pull. Now use the full torso to help pull. Is it easier? Can your partner resist the pull or does he let you pull his body forward?

Let this experimentation become more active. (For those in wheelchairs, brakes are now released.) Holding the pair of elastics between you, push the person away from you as far as the stretched elastic will permit. Then pull them back in. For the more mobile students, have them step backwards and then get pulled forward into a run. Both parties in this exercise must hang on to the elastics and also work with the grounding or stability through the torso.

Another exploration is using the large circles of elastic and exploring the shapes that can be made. Depending on the size of the elastic circle, this could be done as a solo, in pairs, or trios. If the circle is large enough, the whole group can work together. Expand the circle. Shrink the circle. Make it on a high level or a low level. Can it travel? This is a great way to involve everybody and stress the importance of working as a group.

III. Music Exploration - Found Instruments

A found instrument is an object that is not normally considered a traditional instrument but when used by its ingenious finder will in some way make music.

Give your students 5-10 minutes to investigate the immediate surroundings and discover their "instruments". In a group, have each person experiment with all the sounds his instrument can make. Guide them a bit... have them explore all the ways they might play their instrument (tapping, shaking, etc.) The textures of sound they can play (hard, scraping, jingling, etc.), or explore the changes of volume.

Give each person a chance to play a solo that demonstrates all the sounds he has just discovered.

Create a simple music score:

All play together for 8 counts.
Each person plays a solo.
Half the group plays, then the other half.
All play loudly.
Stop at once - silence.

IV. Climax - One-On-One

This activity is a wonderful improvisational dance, completely impromptu if you have a musician. If not, you will want to take the time to prepare a music tape that goes through varied styles, instrumentation, qualities, etc.

Working in a circle, each person has a chance to go into the center and improvise his own personal dance that is inspired by the music. Students who are forming the circumference of the circle can participate by clapping, swaying or picking up the movement themes established by the soloists. Keep them short. Give everyone a chance to solo.

V. Warm-down

Either the teacher or the musician can lead this brief warm-down. Using clapping and a very simple movement, like swaying from side to side, have everybody join in. Increase the tempo and volume of the clapping and then reverse the trend. Gradually decelerate the tempo, diminish the volume and decrease the range of the movement until only the memory of the activity is in the air.

More Ideas:

If you use cans, they should be fairly heavy but easy to grasp. Cat food or tomato paste cans work well.

An elastic loop on the bean bags or making the bean bag in a donut shape will make them easy to hold.

A great crafts project is to have your students make their own bean bags.

Listen to a recording of PDQ Bach. He is an expert on found instruments. ("Portrait of P.D.Q. Bach" Vanguard - VSD #79399).

Jersey tubes or bags create an interesting environment for students to crawl into and explore shapes.

LESSON 5 - MORE MOVEMENT QUALITIES, SHAPE, LEVELS, VOCAL TEXTURE, VOLUME, TEMPO, PITCH

The floor was littered with broken pieces of lasagna, balloon carcasses, shreds of paper, and a few paper airplanes. What was this? A set for a disaster movie? No. Whistlestop had struck again. After a once-over with a broom, the only residue remaining from the class was in the minds and bodies of the students -- a vivid understanding of shapes and movements.

Paraphernalia: Bubble blowing fluid and equipment, uncooked lasagna, balloons, large sheets of paper, blackboard and chalk, baton.

I. Warm-up

Repeat the warm-up, adding the following to the kinesphere stretch:

> With strength, press out in all directions and pull back into center. Repeat the stretches with lightness, gliding out and floating back to center.

II. Dance Exploration

Movement Qualities:

Float. Blow bubbles and watch them float around the room. Try to capture the sense of lightness and drawn-out time with your own body. Float an arm, a leg, then the whole body.

Dab. Blow bubbles again, this time right in front of your body. Touch them lightly and gently with your fingertips. Repeat the same dabbing motions without the aid of bubbles. Dab with elbows, nose, toes.

Flick. Blow bubbles one more time, except blow them onto your knees and thighs. Flick these off with your hands. After the bubbles have disintegrated, repeat the light, quick movement with wrists, arms, legs.

Make up a movement phrase. Use floating, dabbing, and flicking. Choose body parts and/or the full body for each action. Add counts and music.

Punch. Ask two people to hold a large (2 ft. x 2 ft.) piece of paper between them. Punch through it with your fist. Give everyone the opportunity to punch through a piece of paper. Now try to feel the sensations of strength, quickness, and directness while punching through space. Punch with fists, then feet, then hips, and head.

Glide. Make paper airplanes out of fairly lightweight paper. Send them flying across the room. Glide with your arms using the light directness of the airplane and adding a sense of slow, sustained time. Glide with upper body, legs, shoulders. Glide with full body motion through the general space.

Jerk, break (percussive). Give everyone a piece of uncooked lasagna. Notice the straight lines of the lasagna. Try a straight line shape with your body. Now break the lasagna into two pieces...four...six. Make the straight line shape with your body and break like the lasagna. Remember the lasagna pieces remained straight even after they were broken...so don't become limp as you are doing the jerky, percussive movement. Begin with the straight shape and break down. Try this in fast time.

II. Dance Exploration Continued

Make up a movement phrase using punching, gliding, and jerking. Include vocal sound effects.

(Note: You'll find more information about these qualities, plus wring, press, and slash in Cecily Dell's Primer for Movement Description. They are known as the "eight full efforts" as developed by Rudolf Laban. "Jerk" is not one of the full efforts.)

Shape:

Use your body to make the shapes of a bubble, an airplane, lasagna. Make the shapes of other objects in the room.

"Twister" shapes. To help trigger imaginative shapes try giving clues like "make a shape with one hand and one foot on the floor". Let everyone call out combinations of different body parts to attach to the floor.

Shape and Quality Combo. Choose three shapes and put them in the following combo:

Shape #1, hold for 4 counts.
Jerking actions for 8 counts.
Shape #2, hold for 4 counts.
Floating actions for 14 counts.
Shape #3, hold for 2 counts.

Repeat several times. Find some music with a consistent tempo and a 4/4 meter and play it along with the combo.

III. Music Exploration

Jaws - texture, volume, tempo.

1. Repeat "Jaws" from Lesson 2.
   Be aware of the shaping of your mouth and lips.
   Try open, closed, tall, wide, out and in.

2. Add volume variation.

3. Add tempo variation from long, sustained tones to short, percussive sounds.

4. Let everyone have a turn as the leader.

Line Graphs - pitch, level.

1. Draw a line across the blackboard (left to right):

   e.g. or or

   Choose some vowel sounds and using the line as your pitch score, sing it. You can use a baton or stick to trace the line from beginning to end and everyone can sing along. Experiment with several different line structures.

2. This time use the line as the symbol for the levels of your body. Proceed as before, tracing from left to right.

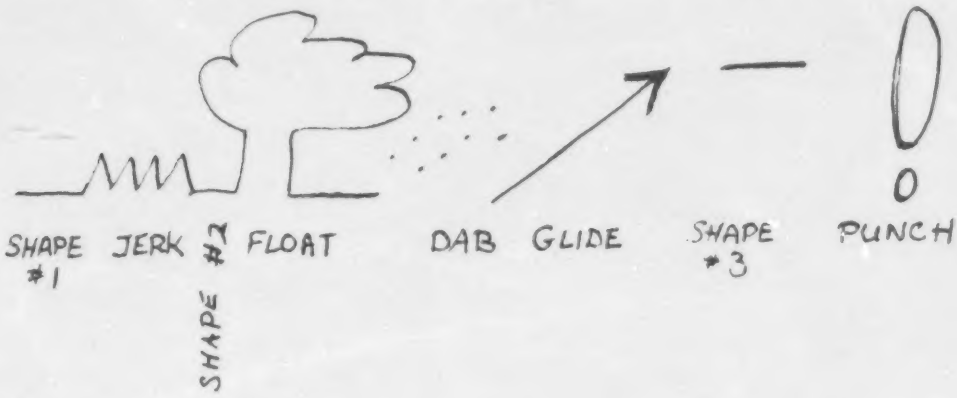
3. Put it all together. Use vocal sounds with pitch variations and simultaneously move in the levels indicated by the line. Take turns drawing and conducting different line graphs.

IV. Climax - Sound/Movement Combo

Shape 1	4 counts
Jerk	8 counts
Shape 2	4 counts
Float	8 counts
Dab	8 counts
Glide	8 counts
Shape 3	7 counts
Punch	1 count

Find a sound to go with each of the movements. Sing and move at the same time.

Draw the aliatory score or the pictorial interpretation for the above combination on the blackboard:



V. Warm-down

Read the following story, softly and slowly. Ask everyone to close their eyes and relax.

Travels of a Bubble

Blow a small iridescent bubble. Imagine that you are shrinking to a tiny molecule-sized being. Hop inside the bubble and float slowly around the room. You glide out the window and into the sky. Fly over the fields and the freeways. You float higher and higher through the clouds until you can look down on the tops of the clouds. The sun is setting over the vast sea of clouds. You fly beyond into the atmosphere, into the dark silence of space. Look back at the earth you've left behind. See the blue of the oceans, the green of the forests, the white of the clouds. Drift by the cold white moon. Pass over the red seas of Mars. Glide beyond Jupiter. Slalom through Saturn's rings. Continue past Uranus and Neptune. Circle Pluto. It's time to come back. Glide by Neptune and Uranus. Slalom through Saturn's rings. Glide past Jupiter. Pass the red seas of Mars. Drift by the cold white moon and see the earth below. Pierce through the clouds. Float over the freeways and fields. Glide into the window and float through the room to your chair. You start to expand and grow. Pop the bubble and open your eyes.

More Ideas:

Trace the line graph in the hands of blind students, or guide their hands as they trace the line on the blackboard.

Find other props that can elicit movement qualities.

Divide the class into two groups: orchestra and movers. First, movers lead and the orchestra follows (i.e. when movers are on a high level, orchestra sings high notes). Let the orchestra lead the movers.

For blind students take plenty of time to allow them to feel the shape of the leaders mouth during Jaws. Give them lots of opportunities to be the leader as well.

Bring paintings, photos, and clippings that illustrate shapes and movement qualities. Create short movement studies based on the pictures.

LESSON 6 - COMPOSITION - BEGINNING/MIDDLE/END

Mike had just had his electric wheelchair outfitted with large electric lights so that he could "drive" at night. He came into class wanting to show off his new vehicle. A disruption? No! We just put Mike to work running the stage lights for the entrance and exit improvisations.

Paraphernalia: Chalk board or paper and marker.
Instruments, baton or scarf.

I. Warm-up

In Lesson 5 the concept of shape was introduced. Add exercises using this element as the warm-up continues. Make shapes that have a large kinesphere-expansive; or small kinesphere-condensed; shapes on high levels and low levels, or shapes involving just the hands or face. Dictate the types of shape (e.g. expansive) and allow the students to create their own individual interpretations of an "expansive shape". Any solution is fine as long as the students follow your stipulation. Remember, you are trying to encourage their creativity and expand their movement vocabularies at the same time.

II. Dance Exploration - Shape

Solo Shapes. Challenge the students to experiment with shapes that are off-centered or tilted as opposed to symmetrical, stable shapes. Find odd or weird shapes by connecting different body parts. Example: Put your ear to your knee; fingers on toes; and one hand lifted toward the ceiling. There are various solutions to this problem. Each one is correct. Pick a shape that a student has created and have the others make exactly the same shape or "try it on for size". Use this same approach for exploring shapes that are embodiments of emotions (happy, sad, angry, thoughtful), or are inspired by sports or television characters etc.

Shape Compositions. To create a dance, you must have an idea or theme you want to express and three structural or compositional elements: the beginning, the middle, and the end. The theme of the dances you will now create is shape.

Begin by choosing three shapes that were created in the solo shape explorations. Have the students become familiar with each of the three shapes and then decide which shape should be first (the beginning), second (the middle), and third (the end). Rehearse this seqence a number of times, making one shape per drum beat or visual signal.

Next, make the dances more complex. Add the element of time and vary it.

First shape . . . . . hold 4 counts
Transition . . . . . slowly moving for 4 counts
Second shape . . . . . hold 4 counts
Transition . . . . . quick change 1 count
Third shape . . . . . hold 3 counts.

Again, increase the complexity of the dance. Add non-locomotor movements.

First shape . . . . . sway 4 counts
Transition . . . . . slowly moving, 4 counts
Second shape. . . . . turn on its axis, 4 counts
Transition . . . . . quick change 1 count
Third shape . . . . . remain still 3 counts.

II. Dance Exploration Continued

Any number of dances can be created from this simple structure. Let each individual create her own dance. Show them to each other.

Each performer should start with a sense of readiness. It is important for focusing the attention of both the performer and the audience. Emphasize the beginning shape, the middle, and the ending shape.

For a sense of finishing the dance, hold the last shape for a few seconds.

Make sure the audience applauds and the performer bows.

III. Music Exploration - Vocal

Volume and pitch. Pick a simple sound or word like "hey". Start speaking softly in a whisper and gradually build the volume to a shout and then bring it back to a whisper. Try the same word but vary the pitch. Begin with a high "hey" then gradually lower the pitch to a low "hey" and raise it again. Try both short percussive "heys" and longer "heys" in which you hold the "ey" sound and slide up and down with the pitch.

Now, become the conductor. Use your hand, a baton, or a colored scarf. Working with volume first, wave on a low level and accompany yourselves with a soft sound. Change to a high level with a loud sound. Alternate between soft/low and loud/high sounds and gestures. Try the same thing with pitch (low level = low pitch, high level = high pitch). Try combining pitch, volume, and level (soft/low/low, loud/high/high). This is a good exercise for practice in following visual directions.

Line Graphs. Review simple graphs introduced in Lesson 5.

Make them more complex:

Choose a sound: vowel, consonant, or a word. Trace the line with a baton, from left to right as students sing along. (Emphasize the beginning, middle, and end). It helps the students if you can use full body movements as opposed to just pointing a finger, to indicate what they see on the blackboard.

Body shapes to sing: Ask a volunteer to make a simple shape, i.e. standing with one arm out. You are going to use the body silhouette as a sound score the same way you used the line graph. Begin at one foot and sing around the curves of the body, the hills and the valleys until you complete the body outline. Try this exercise with instruments rather than voices.

IV. Climax - Entrances and Exits

This is an example of the beginning, middle, and end structure. Designate an area of your room as the stage. Each student will make a grand entrance into the stage space, make something happen, and then exit from the stage. This simple skeleton can have a lot of meat put on it depending on the imaginations of your students.

V. Warm-down - Electricity

Form a circle with everybody holding hands or at least in contact with their neighbor by touching some body part. Explain to the group that they have just closed the electric circuit and that you are going to send a single volt of electricity around the circle. Begin by squeezing your neighbor's hand (to your right). They in turn will squeeze the hand of the neighbor to their right and so on around the circle. Watch the energy travel around the circle! When the current has traveled all the way around, alternate the current. Change directions and pass the charge to the left. Remind everyone that you are only using one volt of energy -- no crushed fingers! End with everyone giving one last final squeeze.

More Ideas:

Instead of solo shapes, make shapes with 2, 3,or 4 people. Make sure they are still as inventive as the solo shapes.

The shape compositions can be done with as many shapes as your students can remember.

Let your students take the role of conductor for the music explorations.

If any of your students are reluctant to join in on the shape explorations, you can get them involved by having them play the drum beats.

Use of the body shape for a sound score works well for blind students. They can trace the body shapes with their fingers.

Use a visual signal in addition to the drum beat for cuing deaf and hearing impaired students.

LESSON 7 - MINI-MOVEMENT & SOUND SCORES

During the first, second, and third classes, Richard's form of participation was a big smile on his face. Although his movement and vocal range were severely limited, he was certainly enjoying himself. It was during the exploration of percussion instruments that we discovered Richard's hidden talents. We had wrapped bells around his hands which he could vibrate for a soft sound. While we distributed instruments to other students we set some bells on his lap for safe keeping. When our backs were turned we heard a strong, full sound coming from Richard's direction. He was vibrating his whole body to play the bells we'd set on his lap. So we wrapped his entire body in bells. He was a one-man band. If we had thought Richard had been enjoying class before, now he was downright proud of his abilities.

Paraphernalia: Chalk board or large paper and marker.

I. Warm-up

The warm-up material should be quite familiar by now so that you can proceed without too much explanation. Concentrate more time on the full body actions, breathing and kinesphere stretches, and the spine combo. Go through the isolations more quickly. During the movement qualities make sure your students are really using their voices. Add in any sounds from previous lessons as long as the sounds don't strain their voices. You want both the full body and the voice to be warmed up thoroughly but gently.

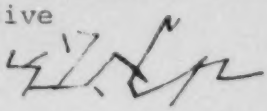
II/III. Dance Exploration/Music Exploration - Combined Scores

Draw some of the line graphs from Lessons 5 and 6 on the chalk board. Tracing the pattern from left to right find a movement that takes the same visual configuration,

i.e. low level to high returning to low.

Use the same graph and ask the class to decide on an appropriate sequence of sounds. Create a sound score. Put the music and dance together and you have a short piece. Repeat this with several graphs.

Ask your students if they remember some movement qualities from Lessons 3, 4 or 5. Shake, snap, glide, float, punch, etc. Have one person demonstrate a quality and then all join the leader. Draw an abstract representation of the quality - percussive



Put three or four of these together for a score. Try dancing it.

Using sounds from Lessons 3 and 6 (or new ones) repeat the exploration as above using only sounds.

Pick two movement scores from those you developed during this lesson. As you do each movement, does a sound come to mind, or does the picture remind you of a sound? Complete the piece so that each score has sound and movement. Perform each score at least twice. Pick two sound scores from the ones you developed during this lesson. Does the sound make you move? Does the picture make you move? Perform each score at least twice.

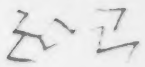
II/III. Dance/Music Exploration Continued

Develop a dance/music score that is quite a bit longer. Ask the group as a whole to make suggestions so they are working together to make the choices. Keep the elements of composition (Lesson 6: Beginning, Middle, Ending) in mind as the score is created. Don't impose your ideas. Let the students think for themselves. Pull the ideas out of them, don't give them the solutions. They may want to create the movement first, add a sound, then draw a picture. Or, draw a picture and create the sound and movement that go with the visuals. Draw the whole score on the chalk board and perform it a number of times. When everyone has learned the score and no longer needs the blackboard you can arrange the spatial floor patterns for the dance. For example:

is used to enter the performing space.

is performed in duets, one couple at a time.

brings the group into a clump.


travels the clump on a diagonal line to the corner.

IV. Climax - One-On-One

Repeat this activity from Lesson 4. Can your students sustain their solo dances for longer than they had previously? As a variation, each student might choose which instrument or what style of music is played.

V. Warm-down

No warm-down for this class. Have everyone join in the movement of the last one-on-one and leave on this high note. You may want to form them into a snake-line and lead them out the door and down the hall.

More Ideas:

For blind students, prepare some line graphs and scores by pasting pipe cleaners, macaroni, or other textural items to cardboards.

Try groups of 2-4 people for developing dance/music scores. Perform them for the others.

This lesson is good for those with hearing impairments because it uses visual (i.e. pictorial and movement) cues to initiate the production of a wide variety of sounds.

LESSON 8 - MOVEMENT STRUCTURES/CHOREOGRAPHING

How should we start? What is our dance about? For Whistlestop -- a train, naturally! With Carolyn in the lead, Bev next, Jo pushes the wheelchairs ahead of her. The train comes on stage snaking back and forth across the valley. At the junction, each "car" revolves around as though it is on a large turntable. The train hits a rough section of track and bounces back and forth, jumbling together and almost derailing. Fortunately the conductors are experienced and keep the train chugging along its way right off the stage space.

Paraphernalia: Props from paraphernalia box, additional costumes, hats, masks

I. Warm-up

By this time your students should know, quite well as a matter of fact, the warm-up material. Make each section into a short dance. Change the order of the directions in the kinesphere stretch and add rhythmic changes and/or repetitions such as:

stretch both arms upward 1, 2, 3, 4
drop arms into yourself 5

stretch the right arm upward . . . 1, 2
stretch the left arm upward . . . 3, 4
drop arms into self 5

reach backward 1, 2
reach forward, backward, forward . 3, 4, 5

both arms wrap around body 1, 2, 3, 4, 5

open arms to side 1
wrap in 2, 3, 4, 5

Or, Movement Qualities:

shake both hands in a large circle in
front of body 1-8
punch one arm thru' center of circle . 1, 2
punch with other arm 3, 4
open arms to side watching left hand . 5-8, 1-8

make your kinesphere smaller by making
jerky or percussive arm movements . 1-8
swing to right side, and to left
side with whole torso 1, 2, 3, 4
full body circle - changing
level high, low, high 5, 6, 7, 8

II. Dance Exploration - Composition

A dance needs a basic theme or idea that you want to get across to the audience. It could be a literal idea such as a story line (boy meets girl, they hold hands and walk around the park, boy hugs girl, girl runs away). The idea might be a movement exploration of shapes, spatial pathways, or movement qualities, that is visually exciting. (Straight lines opposed to curved, symmetry vs. asymmetry.)

More themes for pieces:

- Movement qualities, directions, styles, etc.
- Emotions, gestures
- Storylines
- Musical forms - a Round, (A,B,A), 12 bar blues
- Momentum - body parts initiating or leading the movement
- Problem solving - do a movement phrase, repeat it backwards, change levels, do it twice as fast...
- Exploration of a prop - chiffon, jersey tube material, chairs, hats...
- Instrumental or vocal music as inspiration for movement
- Animals
- Poems, Haiku
- Balance, counter balance, body contact

Keep an on-going list of thematic material. The above are only suggestions to get you started. Students can refer back to the list if they need some help coming up with an idea. Usually, they will have wonderful themes. Their imaginations will run rampant.

II. Dance Exploration Continued

Another ingredient for composing a complete dance is a sense of continuity. If you keep Lesson 6 in mind, the idea that a piece needs a place to begin, some action or actions to take place during the middle, and a point to end, plus your theme as a thread, you will come up with a complete and satisfying dance.

Structure one or two short pieces using one theme. For instance: a Shape Dance. Use 8 shapes and the transitions in between as your theme. The dance must enter from the right, travel in a circle, and end by exiting to the left. (See Lesson 6: Shape Compositions.)

Take 10-20 minutes and have each student structure a dance. Begin by choosing a theme!

III. Music Exploration

As the students are working on their dances, ask them to think about what type of music they would use. If you have a musician, they may want to individually work with the musician once their dance is ready or listen to records to get some musical accompaniment ideas.

IV. Climax

Have a showing of the newly created dances. Encourage each person to really perform and the audience to show their appreciation by clapping. Critique each piece if you feel it is appropriate to make suggestions. Make sure that you are not imposing your ideas, but are trying to clarify the basics of good composition. Be positive.

Assignment: Ask the students to continue working on their dances and thinking about what type of music they would like to use. The last lesson will be a concert when they will perform their dances.

V. Warm-down

Since you have just been working on creating your own dances, use this time to look at pictures of professional dancers: folk and ethnic dancers, modern and ballet dancers, large companies and soloists. Can you tell what the theme or story of the dances might be from looking at the pictures? Following are a few good books (see the Bibliography for more suggestions). Most university libraries and bookstores will have a good selection.

The Book of the Dance - Agnes DeMille
Ballet & Modern Dance - Anthology - Octopus Books
Great Male Dancers of the Ballet - Walter Terry
Fonteyn & Nureyev, Story of a Relationship - Alexander Bland

More Ideas:

After students have created solo dances they may want to choreograph a duet, trio, quartet, or a dance for the masses.

Go to see dance concerts or rent some films - Alwin Nikolais, Murray Louis, Arthur Mitchell (Dance Theater of Harlem) have made some wonderful ones.

In Lesson 9, students may want to create their own musical score to accompany their dances or a friend's.

Bows can be lots of fun. Have each dancer create a bow that is appropriate for his dance.

If you have time and space to make masks they can then be used for dances. Simple masks can be made by drawing on paper bags or plates. Attach yarn, cellophane, buttons, etc. for more elaborate masks. Plates can be held on heads by string or a rubber band on each side that loops over the ears.

Paper Bag Improv: A good introduction to creating a character dance. Put various costume items that all belong to the same character in a paper bag. Don't let the performer know what's in the bag. Toss it to her as she is standing in the middle of the stage and watch the surprise as she pulls out item after item and takes on the personality of the character. Examples:

swimmer: face mask, flippers, flashlight
skier: hat, scarf, goggles, mittens
baseball player: hat, ball, sneakers
mad scientist: white lab coat, wig, eye glasses, pad and pencil
cook: apron, egg beater, recipe, wig

LESSON 9 - MUSICAL COMPOSITION

Anyone who had seen our first sessions, when we spent about half the time picking up accidentally dropped instruments and coaxing sounds out of everyone's mouths, would have been amazed. Mark was composing a cowbell trio. Richard was leading Debbie in a piece for voices and bells. And everyone was singing at the top if his lungs. Mormon Tabernacle Choir -- watch out!

Paraphernalia: Blackboard, chalk, found instruments, hand-held percussion instruments.

I. Warm-up

Make this a short one. Emphasize warming-up the voices.

II. Dance Explorations

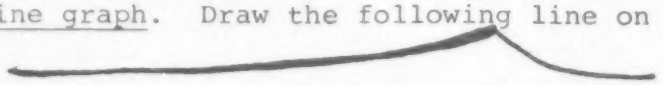
For this Lesson, go directly to music.

III. Music Exploration

Musical Structures.

Do a quick review of the methods we've used to create group musical compositions:

Voice/line graph. Draw the following line on the blackboard.



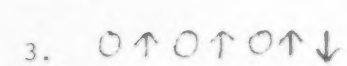
The conductor traces the line and everyone else sings along. Beginning: Low and Soft. Middle: Loud and High. End: Low and Soft. Try the form with several different vocal sounds.

Accent and rhythm variations with found instruments. Using found instruments, clapping, or knee slapping start a pulse with a moderate tempo. In a 4/4 meter accent the "one" count of each measure, then 1 and 2, then 1, 2, 3, then 1, 2, 3, 4. Repeat the sequence several times.

Aliatory or Picture Scores. Sing the following scores:

1. . . O .

2.

3. 

Story, plot. With hand-held percussion instruments tell the following three-part story:

1. Sneak 2. Chase 3. Capture

Mood, idea. Sing or play a brief composition that creates the following moods:

1. lazy afternoon
2. freeway at rush hour

IV. Climax - Original Compositions

Working in groups of 2 or 3, take some time to create a brief musical composition. Decide on your main idea, your form, and your choice of instruments, voices, or both.

Show. Take turns showing your compositions. Give critiques to each other. Emphasize the positive. (Don't forget applause!) Did the composers/performers get their ideas across? Does anyone have suggestions for expanding the brief compositions?

Assignment: Work on expanding and perfecting musical compositions and choreography (Lesson 8) for showing during Lesson 10.

V. Warm-down

In a circle, hold hands and breathe together, inhaling and exhaling slowly. Begin a low hum and feel the vibrations fill the group. Sigh.

More Ideas:

Study classical musical forms for compositional ideas. For example, try creating a musical study using the following forms: theme and variations, A B A, rondo (A B A B A or A B A C A), sonata, canon.

Create a dance study using the above forms.

Listen to contemporary music: popular, jazz, rock, fusion, avant garde.

Analyze the movement capabilities of persons with severe physical disabilities. Design or adapt instruments that take advantage of their abilities.

LESSON 10 - GRAND FINALE

REHEARSAL, PERFORMANCE, DRILL TEAM

The two electric chairs moved wildly in intricate pathways throughout the room. Occasionally, the drivers' eyes would meet and they would engage in some unison movement. For the most part it looked like a couple of hot rodders out for a Saturday night drag. Eventually, the excitement of the audience began to wane, but not for the hot rodders. There was no stopping them now. Suddenly! Head on collision...no injuries. Impromptu ending? Yes, but very effective.

Paraphernalia: Found instruments, percussion instruments, blackboard and chalk.

I. Warm-up

Repeat the warm-up. Don't spend time on corrections. Run straight through it. Notice changes and improvements from the first class.

II/III. Dance and Music Explorations

Take some time to rehearse the choreographic studies and musical compositions created in Lessons 8 and 9. Be prepared to answer last minute questions and solve problems.

IV. Climax - The Big Show

1. Perform the dances ... Tumultuous Applause!
2. Play the musical compositions.. Standing Ovations!
3. Drill Team. The leader prepares a few simple floor patterns on the blackboard, e.g.

Formation 1. Formation 2. Formation 3.

All line up behind the leader and use the formations as the floor patterns for the group's pathway through the space. Find some powerful 4/4 music (marching, rock) or a drummer.

Inspired by the dance workshops, Peter (one of our students) decided that the UCPRC needed a wheelchair drill team. The premier appearance was scheduled for our last session, on Valentine's Day. The weeks prior to the day were full of secret plans and whispers.

The time was finally at hand. Ed struck up his favorite march and the drill team created their formation -- a giant heart.

V. Warm-down

Have a party!

More Ideas:

Create a group dance. Everyone choreographs a 4 to 8 count phrase. Add all the phrases together to make one dance. Add music.

Create a mini-musical using sign language and percussion.

Compose and choreograph a mini-musical/opera/performance about something you have all experienced. Produce it.

For more in-depth dance work, try individualized sessions with one student and one dancer/instructor. This is especially helpful in setting up movement programs for the physically disabled student.

Go to dance and music concerts of all kinds.

Start a wheelchair drill team.

CHAPTER 5

STRATEGIES FOR SPECIFIC DISABILITIES

...and a few thoughts on mainstreaming

We've found these strategies effective in working with the following specific disabilities. Nevertheless, you'll find most of these ideas are important to keep in mind when teaching any populations. Only you know your students, so freely adapt our material. We can only start you down the road -- you're in the driver's seat.

Cerebral Palsied

Many students with C.P. have normal and above average mental abilities. Keep this in mind when talking to them and teaching them.

Remember C.P. is not an illness. It is a handicapping condition. It is important not to have limiting assumptions about your students' abilities and potentials.

Provide your students with incentives for tasks where they can succeed and even surpass their own expectations. Often this approach will support physical therapy, occupational therapy, recreational therapy, etc.

When teaching new exercises, slow the tempo to give students a chance to work out the motor coordination. Be extremely clear in your explanations and demonstrations.

Repeat each action many times before combining actions together in longer sequences.

Since focusing attention can be a problem, make sure there aren't any extraneous activities going on in and around your class space.

It is better to have observers participating in the class rather than being a possible source of distraction or inhibition to the students.

Try to avoid unexpected sudden noises or coming up behind a student and touching him. These actions may trigger a startle response.

If you are a guest teacher, check with staff therapists before planning your lessons so that your activities won't be asking students to use what for them may be a negative movement pattern that the therapists have been attempting to correct.

Find small tricks to short circuit negative patterns, i.e. asking students to watch their hands as they stretch their arms forward. This will help prevent a hyper-extension of the neck that is common when a student's prime attention is on motivating the arms.

Due to the differences in each C.P. condition, each student will have specific problems - some may tire more easily, others who have trouble with fine motor coordination may find keeping a rhythm on a drum difficult. Allow for these differences in your class planning.

Down's Syndromed (also see Mentally Disabled)

Many Down's Syndrome individuals have very poor muscle tone so exercises utilizing strength and endurance are important. Incorporate running, push-ups, sit-ups, and jumping into the warm-up:

Run	16 counts
Roll on the floor	16 counts
Stretch, rising from the floor to standing	16 counts
Shake limbs vigorously	16 counts
Repeat	8, 4, 2, 1 counts

Often very uninhibited, these folks will improvise readily. Allow plenty of time for free improvisation. Structure some of the improvisations so they explore a full range of movement qualities, and don't get stuck repeating the same idea every time they dance. If the individual is always doing soft and flowing movements ask her to do a dance with punching, pressing, and exploding. If your student has the notion that dance is always pretty, ask her to do a dance about something wicked or ugly (a monster, a slug, a villain).

Use of props will help focus their attention and elicit movements. Scarves are great to help define a circle.

A lack of weight sense is a common problem for individuals with Down's syndrome as with many other disabilities. Refer to the Lesson Plans for explorations of strength and lightness.

Emotionally Disabled

Increased physical activity has a positive effect on depressed individuals. High-energy, full body movements work well. The problem, of course, is how to activate the depressed student to get moving.

> Find a record with a strong beat that the student enjoys. Crank up the volume and do a funky dance combo.
>
> Calculate each student's maximum working heart rate. Challenge the students to reach that rate with an aerobic dance. Note: check with the students' doctors before undertaking any aerobic programs.
>
> Ask each student to choreograph a dance for himself and others about an idea that is very important to him. Do the same with a musical composition.
>
> Get out the drums and play an earthy, jungle rhythm.

Another approach in dealing with depressed individuals is to begin with a slow relaxing warm-up and gradually build to full body movement.

Any of the awareness and tension/relaxation exercises will help the students become more in touch with their bodies.

There are a few ways to deal with hyperactivity. Channel the energy into a leaping, running, jumping combination. Play a vigorous percussion piece. Calm them down by concentrating on internal rhythms such as their breathing and heartbeat.

The following exercise will focus on self-awareness and relationship to others and to the space. It's about personal energy output and the barriers you establish around yourself.

> Force Field. Imagine that your force field is very small (about the size of a grapefruit and located in your chest). Move through the room and notice how your internal focus isolates you from everyone and everything in the room. Expand your force field to fill your whole body. Walk again and be aware of how you can move very close

to others without disturbing your force field or theirs. Expand your force field as far as you can reach in every direction (limits of kinesphere). Walking through the space notice any sensations you are feeling that are different from those you felt with a smaller kinesphere. What about your relationship to others around you? Expand again, this time about 10 feet in all directions. How do you feel when someone comes near to or enters your force field? Now, let it grow to fill the entire room. What is it like to include everyone in your force field?

Draw a picture of the force field that feels the most comfortable for you. Pass the pictures around and try someone else's force field on for size.

Mirroring exercises and counter-balancing exercises in pairs or a circle are good for socialization.

Working with the following actions provides a safe way to release emotional tensions. The following progression begins with simple action words, adds an acting exercise for motivating those actions and returns to the actions with a full emotional involvement:

Press, punch, slash, wring, float, glide, dab, flick. (Taken from A Primer for Movement Descriptions by Cecily Dell.)

Try doing each one across the floor.

Pick three and create an abstract movement (no talking) improvisation with them.

Using those same three works set a scenario, a plot, a script and act it out. Use dialogue!

Repeat the above with no talking, bigger, fuller movement and all the emotional motivations.

This can be pretty powerful stuff!

Hearing Impaired/Deaf

Although your orientation will be primarily visual, don't neglect music and rhythms.

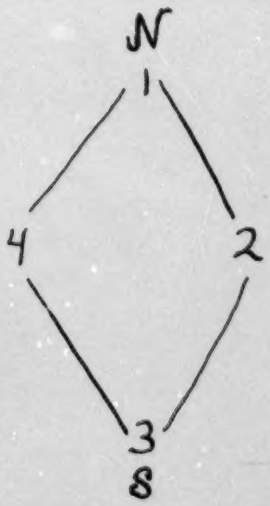
A good stereo system will produce vibrations that will be very satisfying for your students. Even better is a live percussionist with a wide variety of instruments. At least get yourself a good drum with a vibrant sound and low tone.

Even if your students can't hear themselves and may be inhibited about making sounds, get them using their vocal cords. Do the vocal and instrumental exercises in the Lessons. "Jaws" (Lesson 2) is a good one. For instrumental explorations, use a conductor with a baton to give visual rhythmic cues.

Face the group when you are speaking. Keep hands and objects away from your face. If you have a signer, she should be at your side. Don't go racing around so your signer feels like it's a game of tag. Speak slowly enough to allow plenty of time for your concepts to be translated.

Use imagery that is not primarily sound oriented. Have tactile or visual examples to help illustrate your points.

Follow the leader exercises can combine rhythm and movement. The diamond game gives everyone a chance to lead.



All face North.

#1 can't see anyone so #1 is the leader first.

#1 starts a simple movement phrase that repeats itself with a regular rhythm (e.g. 4/4, step right, step left, stretch right, stretch left, repeating several times).

When #1 makes a quarter turn to the right, #2 becomes the new leader.

#2 continues #1's phrase and then changes it slightly (e.g. 4/4, step right, step left, shake right, shake left, repeating several times.

When #2 takes a quarter turn to the right, #3 becomes the new leader, etc.

Use sign language to create movement phrases. Take a sign and experiment with changing the size, the rhythm, the energy, add a locomotor movement to move it through space. Does it still retain the essential meaning of the initial sign?

Learning Disabled

Dance and music offer simultaneous visual, auditory, and kinesthetic feedback as a learning tool.

To help get middle school, junior high, and high school students involved, start out with an up tempo jazz movement warm-up to rock music. Keep it simple with lots of repetition and don't stop. Keep it moving and they won't have a chance to sit back and feel silly about dancing.

Full body movement through space is a good way to learn a variety of movement patterning, such as crossing midline with limbs, alternating right and left sides, coordinating upper and lower body movements.

1. Move across the floor circling the right arm around like a bicycle wheel for 5 counts.
2. Repeat with left arm for 5 counts.
3. Close the body by wrapping the arms across the chest (count 1), stretch the body into a big "X" shape (count 2), close the left side by wrapping the arm and leg across the body, letting the action turn you as you take a step to the right (count 3, 4, 5).
4. Repeat above action using right side turning to the left (5 counts).

For hyperactivity exercises, see Emotionally Disturbed above.

For hypoactivity, the movement required in the dance class is stimulating and invigorating and can help the student to be more alert in the classroom situation.

Follow-up dance/music class by relating concepts learned through tactile and kinesthetic methods to your students' other learning objectives.

Structuring music and dance phrases can help the learning disabled students with memory, order, and sequencing drills.

> Make up a movement phrase, like the one that follows, that uses varying meters. Clap the rhythm first so it becomes familiar. Divide the class into two parts (dancers and musicians who accompany the dancers).

Run for 7 counts
Punch up (count 1, 2)
Punch down (count 1, 2)
Stretch side (count 1, 2, 3)
Punch to the other side (count 1, 2)
Punch to back (count 1, 2)
Stretch forward (count 1, 2, 3)
Hold the shape (count 1, 2, 3, 4)
Roll (count 1, 2, 3, 4, 5, 6, 7)
Hold the shape (count 1, 2, 3, 4)
Start again...

For younger children, making letter and number shapes with their bodies is an oldie but goodie. Try punctuation marks, too.

Body awareness and alignment work will help improve balance, which is often a problem with the learning disabled.

Do "quickies" with vocabulary words. Write each word on a small piece of paper and put them all into a hat. Students draw one out of the hat and create a very short (30 seconds more or less) dance or music improv with that word. The words can inspire either literal or abstract improvisations.

When students tire, change the pace--try a different approach. It's like television. If the students get bored, there's always another channel. Keep them involved so they don't change the channel on you!

Orthopedically/Physically Disabled

Also see Cerebral Palsied above.

Manipulations help those who have limited mobility (see Chapter 2, The Assistants.)

Almost any movement or music exercise can be adapted for wheelchair occupants. Let your imagination run wild.

Motivated physical activity can retard the development of posture deficiencies and pains that result from being restricted to wheelchairs or beds. It also helps combat tendencies to overweight.

Mentally Disabled

Simplify and modify activities as necessary for the students' intellectual level.

Give one direction or problem at a time so no one gets overloaded.

The opportunity to succeed is important to overcome poor self-image and reduce frustration level.

Spicing up your sensory and motor coordination exercises with a little music and dance will help motivate students to participate.

Since many mentally disabled individuals are less inhibited than "normal" beginning dancers and musicians, one-on-one's (Lesson 4) are a good opportunity for your folks to show off. For a little variation, try two dancers and one or two musicians (two-on-one, two-on-two).

Use concrete, nonabstract imagery. Ask your students to suggest their own images for sound and movement.

Don't be subtle.

Use lots of repetition. You might be bored, but your students will just be catching on. It is gratifying for them to be able to remember the combo, and really be able to perform it, not just get through it. For the following circle dance repeat each section. Repeat sections 1 and 2 together about 8 times, then add section 3, etc.

Circle Dance. Any popular rock, square or folk music will work well with this one.

1. 4 steps into the center of the circle
   and 4 steps out
2. jump side to side, 4 times
   reach up and drop your arms
3. turn right, clap
   turn left, clap
4. everyone hold hands and slide
   to the right
5. circle hips
   circle right shoulder
   circle left shoulder
   circle head

Work on a sense of strength and grounding. Stamp across the floor. Push a partner (who is resisting slightly) across the floor. Use your hands, back, or side to push.

Body awareness explorations are important. Pay particular attention to kinesphere stretches and isolations.

Use lots of group experiences for socialization skills.

Variation of Shape Circle Game (Lesson 1)

Make a circle with everyone on the outside keeping a steady pulse with rhythm instruments. Two students enter from opposite sides of the circle, meet in the center, shake hands, and exit. Let everyone try this and then add more actions such as meet, shake hands, hold right hands and spin, and exit. Other actions to add might be: a duet mirror exercise, gestures, pressing palms together and leaning toward a partner, or holding hands and leaning away (counterbalance).

Visually Impaired/Blind

Give a direction or a fixed point to help define location (e.g. up to ceiling, down to floor, forward to blackboard).

Emphasize tactile perception. Allow students to feel your shape and then to duplicate it themselves. Then ask them to make their own shapes. They can feel each other's shapes.

Use manipulation to take your students through a movement pattern. When they're familiar with the pattern they can repeat it without assistance.

Kinesphere stretches, body awareness, and alignment exercises can give them more confidence in moving through space.

Work in pairs (one sighted and one visually impaired) for full-out movement across the floor.

Give students a chance to orient themselves to a new classroom space. If you are working with chairs in a circle, let them walk around touching the chairs that define the circle.

Use verbal descriptions often. Also combine verbal cues with manipulations to maximize input for learning.

Use bright-colored props and big movements for the partially sighted.

A Few Thoughts on Mainstreaming

Dance and music offer good opportunities for handicapped and non-handicapped children to learn and play together. Arts activities can be incorporated within a regular mainstreamed classroom schedule. They can be used as a chance to combine a regular and special classroom. They can be special events taught by an artist consultant or a resource teacher.

Use a supportive approach to build confidence and self-image.

Draw upon the imaginations of your students, your fellow teachers, your administrators.

Mainstreaming offers an opportunity for group problem solving. Have your students work together to discover ways to adapt to different situations:

> How can we involve hearing-impaired students in our vocal orchestra?
>
> How can we help mentally disabled students learn a long movement combination?
>
> What changes to we need to make in our circle dance so that students without electric wheelchairs can participate?
>
> How can the blind student join us in a leaping and hopping combination across the floor?

Give all the students a problem (a handicap, a restriction).

> Do a dance improvisation with 3 students. At least one body part must be touching your partners at all times and your eyes must be closed.
>
> Play the drums without using your hands.

Emphasize awareness of differences and similarities.

Since dance and music programs are excellent ways of increasing a person's self-image, it follows that the outcome will be an increased sense of confidence so a person with disabilities will reach out and interact with the general public. The purpose of mainstreaming is to educate our society through the increased physical presence and participation of individuals with disabilities living, working, and recreating with the general public in hopes of broadening the framework of acceptance of all involved.

Celebrate each person's uniqueness.

LAST WORDS:

One of our success stories

Several months after we had finished our residency at the United Cerebral Palsy Residential Center, we received a call from one of the Center's recreational therapists. The residents had started their own dance/music club!

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Rationale for dance and the handicapped, qualifications for a teacher, skill lists for creative, emotional, physical, social, spiritual development.

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Music the Healer: A Bibliography. Olympia, Washington: Washington State Library, 1970.

RESOURCE ORGANIZATIONS

American Association of Health, Physical Education, Recreation and Dance
1900 Association Drive
Reston, Virginia 22091

The American Dance Therapy Association
2000 Century Plaza, Suite 230
Columbia, Maryland 21044

American Theater Association
1029 Vermont Ave., N.W.
Washington, D.C. 20005

Association for Children and Adults with Learning Disabilities
4156 Library Road
Pittsburgh, Pennsylvania 15234

Washington Chapter: WACLD
444 N.E. Ravenna Blvd. #205
Seattle, WA 98115

Closer Look
National information directory for disabled people
Box 1492
Washington, D.C. 20013

Library of Congress
National Library Service for the Blind & Physically Handicapped
1291 Taylor St. N.W.
Washington, D.C. 20542

RESOURCE ORGANIZATIONS CONTINUED

Music Educators National Conference
1902 Association Drive
Reston, Virginia 22091

Music Therapy Association of America
Education Bldg. 777
35 West 4th St.
New York New York 10003

National Art Education Association
1916 Association Drive
Reston, Virginia 22091

National Arts & The Handicapped Information Service
ARTS
Box 2040
Grand Central Station
New York, New York 10017

National Association for Music Therapy, Inc.
P.O. Box 610
Lawrence, Kansas 66044

National Committee *Arts for the Handicapped
1704 K Street N.W., Suite 801
Washington, D.C. 20006

National Dance Association
1201 Sixteenth St., N.W.
Washington, D.C. 20036

National Easter Seal Society
2023 West Ogden Avenue
Chicago, Illinois 60612

Troubleshooter
(Protection & Advocacy for the Disabled)
1600 West Armory Way
Seattle, WA 98119

United Cerebral Palsy Foundation
66 E. 34th St.
New York, New York 10016

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DeMille, Agnes, The Book of the Dance, New York: Golden Press, 1963.

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Pictorial essay of Ailey, Cunningham, Elliot Feld, Paul Taylor, and the Dance Theatre of Harlem.

Kirstein, Lincoln, Nijinsky Dancing, New York: Knopf, 1975.

Photos and biography.

Klosty, James, ed., Merce Cunningham, New York: E.P. Dutton, 1975.

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Lazzasini, Pavlova, New York: Schirmer Books, 1980.

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Martin, John, John Martin's Book of the Dance, New York: Tudor Publishing Co., 1963.

Photos and history.

Morgan, Barbara, Martha Graham, Dobbs Ferry, New York: Morgan & Morgan, 1980.

Pictorial essay of 16 dances.

Prokofiev, Sergei, Peter and the Wolf, Boston: David Ritroderi, 1980.

Pictures and text from Prokofiev's musical story. Illustrated by Erna Voigt.

Terry, Walter, Great Male Dancers of the Ballet, New York: Doubleday, 1978.

Young, Phillip T., The Look of Music -- Rare Musical Instruments 1500 - 1900, Seattle, Washington: University of Washington Press, 1980.

From the exhibit of rare musical instruments at the Vancouver (B.C.) Museum.

RECORDS

Ashwander, Donald, The Paper Bag Players, The Paper Bag Players, 50 Riverside Dr., New York, New York 10024.

Musical numbers from various shows by the Paper Bag Players -- a Theatre for Children.

Bach, Partita #2 in D Minor, Seraphim 60230.

Solo violin.

Beatles, Abbey Road, Apple PCS 7088.
Sgt. Pepper's Lonely Hearts Club Band, Capitol 2653.

Rock and Roll. See other Beatle albums as well.

Benatar, Pat, Crimes of Passion, Chrysalis CHE 1275.

Rock.

RECORDS CONTINUED

Berlioz, Symphony Fantastic with Chicago Symphony, London CS 6790.

Range of moods, tells a story.

Bream, Julian, Julian Bream, RCA Victor LSC 2730.
Popular Classics for Spanish Guitar, RCA Victor LSC 2606.

Virtuoso guitar, classical and modern.

Blues Brothers, Briefcase full of Blues, Atlantic KSD 19217.

Blues.

Carlos, Walter, Sonic Seasonings, Columbia PG 31234.

Electronic. Interpretation of the seasons.

Cliff, Jimmy, The Harder they Come, Mango/Island MLPS 9202.

Reggae.

Close Encounters Soundtrack, Arista AL 9500.

Textural/ moods.

Courlander, Harold, Ed., Folk Music of Ethiopia, Ethnic Folkways Library FE 4405.

Instruments and songs of Ethiopia.

Ellis, Don, Don Ellis at the Fillmore, Columbia G-30243.

Jazz.

Eto, Kimio and Shank, Bud, Koto and Flute, World-Pacific Records WP 1424.

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Eucalyptus, I keep thinking of the word peace, Eucalyptus EUC 176.

Improvisations on piano and cello with baritone and soprano voices.

Fairport Convention, Liege and Lief, A & M SP 4257.

Folk/rock.

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Hamlisch, Marvin, A Chorus Line, Columbia PS 33581.

Soundtrack , Broadway show.

Holst, Gustav, The Planets, Seraphim S-60175.

Symphonic -- range of moods.

Horn, Paul, Nexus, Epic KE 33561. Inside, Epic BYN 26466.

Jazz flute, sax, clarinet plus percussion.

Led Zeppelin, Stairway to Heaven, Atlantic SD 7208.

Rock and Roll.

Mangione, Chuck, Land of Make Believe, Mercury SRM 1-684.

Symphonic -- range of moods.

Mussorgsky, Pictures at an Exhibition, Columbia Odyssey Y 32223.

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Time signatures and length of each selection specified.

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Rock and Roll.

Schickele, Peter, The Wurst of P.D.Q. Bach, Vanguard VSD-719/20.
Portrait of P.D.Q. Bach, Vanguard VSD #79399.

Interesting assortment of "found Instruments" including slide whistles, kazoos and a fog horn.

RECORDS CONTINUED

Shai, Shlomo, Na' Arah - Folk dances of Israel, Israeli Folkdance Center LFC 1.

Traditional and contemporary Israeli music with dance instructions.

Shankar, Ravi, The Sounds of India, Columbia CL 2496.
Raga, Apple SWAO 3384

An introduction to Indian music and the soundtrack from the movie Raga.

Smalls, Charlie, The Wiz, Atlantic DS 18137.

From the Broadway production The Wiz.

Soft Machine, Columbia C 30754.
Lyrical, flowing.

Strauss, Richard, Waltzes of all Time. Chicago Symphony, RCA AGL 1-1269.

Tjader, Cal, Mombo with Tjader, Fantasy 3-202.

1950's music.

Watson, Gwendolyn, Kinetic Transparencies, Orion LP 121.

Variety of moods. Time signatures and length of each selection specified.

Winter, Edgar, They only come out at Night, Epic KE 31584.

Rock & Roll.

Winter, Paul, Common Ground, A & M SP 4698.
Icarus, Epic KE 31643.

Jazz.

Vivaldi, Four Seasons with Isaac Stern, Columbia Masterworks. 35122.

Interpretation of the seasons.

FILMS

A New Kind of Joy, Charles F. Kettering Foundation.

A story of the Special Olympics, and Olympic games' program for the mentally retarded and handicapped. 16 minutes.

A Very Special Dance, American Association of Health, Physical Education, Recreation & Dance, c/o NEA Studios, Washington, D.C.

Ann Riordan of Salt Lake City, Utah describes her methods as we see her "special" dancers perform a concert. 1978.

And a Time to Dance, Commonwealth Mental Health Research Foundation.

Presents a documentary on Norma Canner, one of the earliest dancers to use creative movement with children. Shows Ms. Conner working with two classes of retarded children; one class in an institution and one in a community nursery. 18 minutes.

Count Me In, Stanfield House.

Narrated by Barry Sullivan, this film illustrates the process of "mainstreaming", whereby the disabled person is integrated into the community setting. 1977. 20 minutes.

Dance Instrument - A Series, Athletic Institute.

Dance Design: Motion - 19 minutes.
Shape & Time - 15 minutes.
Space - 18 minutes.
The Dance Instrument - 17 minutes.
How to Move Better - 20 minutes

He's not the walking kind, Centron Educational Films.

Brian Wilson is a young man who is a spastic, confined to a wheelchair. But he classifies himself as a person with a handicap, not a handicapped person, and goes ahead to prove that he is an independent functioning member of society. 1972. 29 minutes.

FILMS CONTINUED

I Can, Screen Educational Enterprises, Inc.

This film is an inspiring story of one man's triumph over a physical impairment. It is narrated by an amputee who plays tennis, swims, dances, flies an airplane, and lives an adjusted life. It provides insight in self development that may be valuable to anyone. 15 minutes.

I'll Find a Way, MGS Productions, Inc.

Autobiographical account narrated by 9-year-old Nadia De Franco. As we see her at home, in school, and with friends, it becomes evident that she has learned to deal with spina bifida as an occasional limiting factor to activity but never as a barrier to personal growth. 1977 Academy Award Winner, Short Subject. 26 minutes.

Invention in Dance with Alwin Nikolais, "A Time to Dance Series", Indiana University, Bloomington, Indiana.

Introduced by Martha Myers. Discussion with Mr. Nikolais of the history of modern dance. Also his approach to shape, form, light, and sound in relation to dance. 1960. 30 minutes.

Looking for Me, U. of C. Extension.

Introduces Janet Adler, a young movement therapist in Philadelphia, who works with normal and emotionally disturbed children and with teachers. 1970. 29 minutes.

Normalization - The Right of Respect, Atlanta Association of Retarded Children.

Narrated by Lloyd Nolan, illustrates and outlines the normalization principle by depicting developmentally handicapped people in real life situations. 15 minutes.

Reach Inside - Learning through Music, Bradley Wright Films.

Shows how music activities can be used to assist the growth of teaching disabled and educable retarded pupils. Features Dr. Joseph Farrugia, Professor of Music, California State University at Humboldt. 32 minutes.

FILMS CONTINUED

Rhythmetron, McGraw-Hill.

The ABC's of ballet featuring ballet star Arthur Mitchell of the Dance Theatre of Harlem. Lecture demonstration for young audience plus performance of three works. 1973. 40 minutes.

Somebody Waiting, University of California, Extension Media Center.

This film shows how hospitalized children with severe cerebral dysfunction can be helped by environmental stimulation and therapeutic healing and how their response to improved care improves the morale of the staff so that all concerned benefit. 1971 Academy Award Nominee - Documentary. 24 minutes.

Sure I Can Dance, Film Images (with teacher guide).

Features Ririe-Woodbury, Dance Co. Children learn how to make their faces, their elbows, hands and knees "dance", etc. Teachers discover dance as a useful learning tool for creative development. 25 minutes. Distributed by Radim Films, New York.

Teaching the Mentally Retarded through Music, Governor's Interagency Council on Mental Retardation.

Features Dr. Richard Weber explaining and demonstrating his approach to teaching the mentally retarded through music. Shows how music becomes a motivator for developing writing and reading skills as well as a stimulus for better self-control. 30 minutes.

Watch us Move, University of California, Extension Media Center.

Documents a program of sensory integration for preschool-aged retarded children. 21 minutes.

T H A N K S T O . . .

Julie Auerback

Judy Bader

Barbara Bassett

Robb Brady

Kundri Burger

Valerie Dean

Dotty DeCoster

Peggy Gilbert

Tyson Greer

Rod Lenke

Janice Meaden-Reel

Jane Nestel

Maryanne O'Rourke

David Petersen

Linda Rolfe

Dr. Clifford Sells

Sam Shima

Cathy Spagnoli

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Sala Wyman

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Debbie has studied at the Banff School of Fine Arts and received her BA in theater and dance from the Evergreen State College. She studied with the Bill Evans Dance Co., and Pam Schick. A member of Dance Theater Seattle for 2 years, she helped form Whistlestop in 1976. Debbie has choreographed and performed for Seattle theaters including Empty Space and the Skid Road.

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Joanne began her dance training at the Martha Graham Studio with Paul Sanasardo, June Lewis and Laura Forman. She also studied at the University of Utah and with Pam Schick, Peggy Hackney and the Bill Evans Dance Co. A member of Dance Theater Seattle for 2 years and a founding member of Whistlestop, Joanne performed with the Xoregos Dance Company in San Francisco and the Anna Wyman Dance Company in Vancouver, B.C.

The Whistlestop Dance Company is available for student and teacher workshops, performances, and for residencies that include workshops and performances. Contact:

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